

More "Bally Hoo" Stories by Clive N. Hartt



MAY 7, 1913

MAY BUCKLEY

PRICE TEN CENTS



SARAH BERNHARDT



Wallo, N. Y.
EDWIN STEVENS AND GEORGE WILLIAMS IN "THE GEISHA"



BILLIE BURKE

Purdy, Boston.



Wallo, N. Y.
JOS. WOODBURY, ORLANDO DALY, FRANCES GAUNT, MAY IRWIN AND HELEN WEATHERSBY IN "WIDOW BY PROXY"



INA CLAIRE

Wallo, N. Y.



WALTER JONES
FAMILIAR FACES

Bango, N. Y.



VIRGINIA PEARSON

Aseda Studio.



THE NEW YORK DRAMATIC MIRROR

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AFTERNOON TEA WITH VALLI VALLI

IMPRESSIONISTS and other mournful people, struck by the pertinacity with which human beings reflect in their modes of thought those things that are really outside the true ego—race, environment, ancestry and education—never tire of telling us that personality, the most precious endowment of mankind, is merely the result of *impersonal* influences. Metaphysicians of the deterministic faith take a malicious joy in pointing out how every seemingly divine attribute of living people is only the working out of inexorable law. Vanity is the most ridiculous spectacle in this very comic world, according to them. For what has a person to be proud of, if everything he does is but the necessary effect of a long-laid line of intricate causation?

The interviewer takes this excursion into philosophy only for the fun of showing how badly any such tight-riveted scheme of life works in practise. Try interviewing Valli Valli for yourself, if he is not to be believed. Contact with an actual personality always destroys the logic of the study. Dr. Johnson made the happiest utterance on the subject when he said that all theory makes against the freedom of the will and all experience in favor of it. Especially the experience, I may add a couple of centuries later, of a talk with this very charming young lady. (Oh, for a fresh word to describe what can be only described by one word—charm!)

For example, Miss Valli was very fond of her epigrammatic saying, "The bigger the heart, the better the actress." No amount of close examination of Miss Valli's ancestry (half German, half English), of her education, of her largely theatrical environment for twenty odd years—she is now in her early twenties and has practically always acted—of her congenital tastes and instincts, could ever have made you guess she was going to say that or even that she was going to think it. That remark was part of her, of the real Valli Valli. Her suite was crowded with beautiful, sweet-smelling flowers. Could the knowledge of her liking for flowers ever have led one to suspect she was going to say that? Could any knowledge about her, except the knowledge that she actually said it, have led one to guess her remark? Reader, let us abandon these fruitless fields of speculation and turn to the interview.

Miss Valli is young and pretty. She is likewise talented and ambitious enough to work hard and to make sacrifices. In common with almost every singer on the comic opera stage, she is eager to enter the field of legitimate comedy. But in her case that does not mean that she is dissatisfied with her present work.

"Roles in light opera to-day," she said, "are almost invaluable training for regular dramatic parts. They teach the most essential qualities of one's external technique—repose, stage presence and grace. One must sing a little, dance a little and act a great deal. I should still have a very striking role in *The Purple Road*, still a role requiring considerable histrionic effort, even if I did not sing a note. And I am glad that the taste for light opera—the taste, I mean, for light opera with a discernible plot—is like that to-day."

Young English Singer in Comic Opera Says: "The Bigger the Heart, the Better the Actress"

"The infusion of the formless musical comedy character into light opera is passing away like a bad dream. We are returning to the older and sounder idea that the *opera comique* is a definite and specific art form, with clearly differentiated characters and a story that has a beginning, a middle and an end. Franz Lehar's *Eva*, whatever its popular appeal, was, I think, an honest and praiseworthy step in the right direction. There are plenty of signs abroad—especially in Germany—and not a few among those who write primarily for the English-speaking that there will before long be an increase in the number of pure comic operas. And I for one shall welcome that increase."

Combined with her enthusiasm for her present work, Miss Valli has a very sensible theory that no actress, however talented, ever becomes worthy

the acting profession. Friendly emulation is a different thing. I can with difficulty believe that the truly big artist is jealous; one may be vain, but not spitefully or meanly jealous. Those characteristics belong to the little person and not, surely, to the great artist. One ought, on the contrary, to love and to love hard."

The interviewer looked a bit surprised at this last remark.

"Oh, I know that you have met many theatrical people," Miss Valli said, "and you probably think them very superficial emotionally, which is unjust. Don't you see many restraints and limitations we live under? I, for instance, must keep in perfect physical condition. I must live up to a certain social standard. I cannot, like Miss Smith, the stenographer, go to a restaurant and have a perfectly jolly good time, for people will nudge one another and say, 'Oh, look, there is Valli Valli; you know, the one that's in *The Purple Road*. I wonder what she's doing here.' A great deal of our life must be pose. But if you get under the public surface, as it were, you will find the big actress (and actor, of course, too) a woman of very strong, very natural feelings."

Miss Valli's own naturalness, almost girlish in its impulsive spontaneity, comes out in characteristic fashion. She shuddered and yet insisted that I keep on when I told her of some dancing mice of which I am the so proud possessor that I might almost be said to make my interviews excuses to expatiate on their virtues. She has six "lovely" dogs of her own in England, and she wanted to know all about the interviewer's pet dog (only a poor mongrel, whom I once thought of calling Heinz because of the fifty-seven varieties). She loves swimming, so well, indeed, that she was nearly drowned while in bathing at Atlantic City last summer. She goes horseback riding in the park, too, when opportunity offers.

She is natural and wholesome as well in her liking for home life. "I want to run up and down broad stairs," she said, a bit wistfully, looking about at the formal arrangement of her hotel suite. Half in jest and half in earnest, she will tell you that the only thing she has picked up while in America is the turkey-trot. In all other respects she remains thoroughly English.

"The bigger the heart, the better the actress." Miss Valli originally promised me ten minutes and, as is usual in such cases, I stayed two hours. Long enough, in fact, for some real English tea and to meet Mr. Waller, son of the noted actor, whom he strikingly resembles, who dropped in for a fleeting call and successfully attempted to develop the interview into a triangular affair. Now, whether this extension of time was due to Miss Valli's sticking manfully by the guns of her aphorism or whether it was due to simple good nature, I am unprepared to say. Logically, of course, when Miss Valli becomes a very great actress interviewers will never go home, which is but another illustration of how logic and life refuse to mix. Heaven (and Miss Valli) willing, I shall call on her again and discuss this very point.

H. E. STEARNS.



VALLI VALLI, AS WANDA IN "THE PURPLE ROAD."

famous until she is about thirty; until, in other words, she is mature and has had her emotions disciplined by experience. As Miss Valli is only twenty-two herself, she feels that all the world is before her. Her goal and ambition are to become a great comedienne. It was natural for me to ask her what quality she believed most effectively helped one to attain that end.

"The bigger the heart, the better the actress," she replied, with sober earnestness, and the afternoon glow of the sun seemed to touch her beautiful light brown hair with a sort of kindly splendor. "Jealousy is probably more of a disease than it is a defect in character, but in all events jealousy is the curse of

MORE "BALLY HOO" STORIES

Night Stands in Country Calabooses

By CLIVE NEWCOME HARTT

THE English chappie caused such comment that a theatrical manager in Brooklyn approached me one day during my daily promenade and engaged me to play Raub's Restaurant Cabaret, the Linden Theater and a number of other theaters, billing me as "Mr. Styles, a Professional Amateur."

I cannot but admit that I made good, as this is an attribute that has always stuck to me. But an experience I had while doing the "chappie" was one I'll never recall without almost a fear and a trembling.

There was a well-known politician in Brooklyn who not only had an antipathy to English chappies and high hats, but to me personally, and he never saw me coming up the street that he didn't make a swipe at my hat, often landing on it and causing it to become converted instantly into a topper of the opera variety. I used to watch for him the way a mouse would watch for a cat.

Well, one day while it was raining I stepped into Raub's Café on Fulton Street, at Borough Hall, to incidentally "wet up" as well as "keep dry." While standing at "the Fountain of Bacchus"—as good old Jimmie Thornton calls it—quaffing my Piel's, in came the politician before mentioned, accompanied by several hangers-on and an almost completely developed "Brannigan." Spying me, he spat on his hands.

"See that over there?" he said, pointing to me. "Well, I'm going to sink that dip and rip that coat right up the middle, see?"

His friends held him back, telling him to postpone it for a few minutes. He, by the way, was about six feet four and weighed

nearly three hundred pounds. He had my goat every time I looked at him. Well, they all had a drink, and a waiter, knowing his reputation as a practical joker, and also knowing that my costume was valuable to me and that I did not care to have it "ripped up the back," came over and whispered to me:

"You heard what he said? That he'd rip your coat up the back and smash your hat?"

I assured him that I not only had heard it, but that it interested me exceedingly.

"Well," he said, leaning over closer so no one could overhear, "I know that fellow, and when he says he's going to do a thing, he almost always does it!"

I immediately dug down, slipped the waiter a coin, and asked him if he could get me out at once, through the roof, or a fire-escape, or any old way, as my politician friend was standing near the main door, thinking he had me safely caged.

The waiter nodded and immediately conducted me to the cellar, and then telling me to step on the freight elevator which was used for hoisting the ash-barrels up to the sidewalk, he proceeded to turn a crank, and there was I, with monocle still held in my eye, cane and cigar, standing erect. I slowly "rose, rose, rose, up the aperture I rose, rose, rose," gradually, but safely, the iron door in the sidewalk opening automatically, until, like a mermaid "rising

from the sea," I burst slowly forth through the elevator manhole, before the astonished gaze of passers-by, who could do nothing but stand stock still and stare at the Piccadilly Johnny.

Safely on the sidewalk, just as the belligerent politician awoke to the fact that I had escaped him, I jumped on a passing trolley car in time to see him stagger out the front door. I waved to him and to his friends a polite good-by with my cane as the car carried me safely away, the roar of laughter at his defeat ringing in my ears.

Yes, a high hat is a terrible target, a terrific temptation, not only to the small boy, but to many grown-ups, especially full-grown "grouses."

One St. Patrick's Day a crowd of small boys were following me, my make-up being the "Hard Luck Happy," of course. One tough kid, picking up a stone, was just going to heave it at me, when the ringleader of the gang held up his hand and said:

"Hold on there, Jimmie! Let 'im alone. He's

quitting time, I accepted his invitation to go in and "get warm and have a hot toddy." Then, winking at the bartender, he said:

"I guess I'll take Happy upstairs and introduce him to Blondie!"

The bartender laughed, and the old farmer then said:

"There's a young girl cousin of mine living upstairs, Happy, and I want to give her a scare. Come on up Happy, and I'll bet the drinks for the party—they are having a birthday party up there—I'm going to bet the drinks for the party that she's afraid to kiss you!"

I agreeably accepted his invitation and went upstairs, and amid screams of merriment was introduced as the famous "Hooligan," and then the old farmer sprang his kissing proposition.

Well, when the old farmer took me upstairs to introduce me to the birthday party which his young niece was giving, I began to feel that I would soon wish I had my Hooligan make-up off and could enjoy myself as "myself." Bursting into the happy gathering, my new-found acquaintance announced:

"Folks, let me introduce our old college chum, Happy Hooligan!"

There was a laugh as they all shook hands with me, made remarks about my make-up and asked me for passes to the show, as they always do at these "birthday parties," and then the old farmer, looking at a particularly fascinating young auburn-haired girl, half auburn and half blonde (a pretty mixture, by the way), said:

"Blondie, I bet Hooligan downstairs the drinks for the crowd that you're afraid to kiss him!"

There was a loud laugh at this, and having noticed a merry, friendly twinkle in the young lady's eyes which conveyed a world of meaning, I answered, on the spur of the moment:

"And I'll bet you that she will, see?"

This caused a still louder laugh all around, and then a strange thing happened.

Coming over close to me, and pretending to study my make-up, "Blondie" whispered in my right paper-maché ear:

"Go into the next room, take off your make-up and we'll fool them all!"

She was one wise little lass, was "Blondie."

So, on a pretext of "freshening up" my make-up, I

stepped into an adjoining room, immediately yanked off can, ears, wig, and putty nose, and finding some cold cream on a dressing table, I took off the grease paint in a jiffy, washed up, and, after brushing my hair, I stepped back into the parlor, only a few minutes having elapsed since they had seen me with the "Happy" make-up on.

There was a murmur of surprise, and before anyone could say a word "Blondie" stepped over to me and—we won the bet!

It may not have any particular interest for anyone, at that, but the girl whose intuition could see deeper than a grease-paint make-up became my wife!



As Da Monk, with Trick Dog.

Lord Casey at the Bat.

As Buster Brown.

only makin' an honest livin'—dat's all he's doin'!"

"Naw, he ain't!" retorted the one with the stone, getting ready to deliver the same. "He's makin' fun of der Irish, dat's what he's doin', see?" And "bang"—another dent in my tin chapeau!

A peculiarly interesting experience in Sioux City, Iowa, while Bally Hooing for "The Hooligan Show," would scarcely be believed were it not that the whole show heard of it afterward.

During a snowstorm, while parading the main street, tooting my horn, which would continually freeze up and require thawing out, I was called into a hotel by an old farmer, and as it was just about

THE GREAT UNEXPECTED

A WRITER on dramatic topics in a recent *Munsey's* tells a woeful tale of the ineffectual search for new plays among the offerings of amateur playwrights.

David Belasco, Charles Frohman, the Shuberts and other producers have for years maintained reading bureaus. Thousands of manuscripts have been examined and found to be entirely without merit. A reader for the Shuberts places the initials G. A. H. on his reports quite frequently, meaning "Guaranteed Absolutely Hopeless." Charles Klein stated in a New York Times interview: "There is not one in ten thousand unsolicited manuscripts that is worth the time it takes to read it."

So hath the managerial worm turned! No longer caring to remain silent under the charges of too much folderol, too many show girls, too little

mental pabulum, etc., they have determined to lay the blame where it properly belongs—at the door of the amateur playwright. And in so doing, they are backed by ample precedent and comfortable tradition.

Behold the Amateur Author! This hydra-headed, busy-fingered dabbler goes daily to his task of smearing over the foolscap. Hidden away in his loft, where no one can hope to restrain him, he works tediously over his pages. When he is hungry, he chews upon the dry crust of disappointment; when he is thirsty, he drinks the cup of humility to its dregs. But he never ceases his activity. He is at it morning, noon and night—writing, writing, writing—and his output is "absolutely hopeless." There may be compassion in his heart and tears on his manuscript; life may have beaten him down and swept over him—but he

can't write plays! As the writer in *Munsey's* deftly puts it, he cannot turn out the kind of work "that puts the public in line at the box-office to buy tickets."

Understanding this, the managers are, of course, entitled to double credit for examining the work of these "volunteers." It is a mean job and an expensive one. There are fine offices to maintain and costly furniture to provide. Yet everything that money can buy in the way of expert criticism has been given over to the work. It is difficult also for the reader to throw himself into complete sympathy with the ideas of these tyros, but an inspection of a manuscript of, say, twenty minutes to half an hour usually suffices to reveal its inherent impossibility.

There is always a chance, of course, that some new (Continued on page 5.)



BACK OF THE CURTAIN



ARTHUR ROW says, apropos of his appraisal and appreciation of Sarah Bernhardt in a current magazine, what will cause journalists to cast cold eyes upon the zealous lad: "The article was written because I had to. No one wrote the things that I thought about her or gave me back the enthusiasm and inspiration that she gave me, so, as no one else would write my article, I simply had to myself."

Mr. Row recently contributed to one of the magazines an article on "Outdoor Performances."

Howard Kyle intends to take the Kyle Players through the exclusive resorts in the Adirondacks for a series of outdoor performances of classic repertoire in July.

Miss Billie Burke and household, which has been increased by a tiny black toy terrier, upon which her spaniels, Tutti, Fruitti, and Sam, cast disdainful, jealous eyes, will sail the last of next month for a vacation in Europe.

Mabel Taliaferro, while putting on the play *Remaking the Raleighs*, which she wrote in conjunction with A. W. Peset, the son of the Minister from Peru in Washington, arranged to produce a play for a benefit in which Miss Margaret Wilson, daughter of the President, is interested. She went to Washington last week in pursuance of this pleasant duty.

Princess Hassan (Olga Humphrey) has joined the large army of writing actresses. Her play of war and love in a fanciful land in the eighteenth century is distinctly clever.

That handy woman of the stage, Zella Sears, between whiles of playing *The Wardrobe Woman*, attended the trial of a *casse celebre* in Cleveland, writing a trenchant study of the case for a newspaper.

Mary Nash will return to the bosom of her family next week, and the event will be celebrated by a "welcome home" dance, to be given for her by her devoted little sister, Florence, on Sunday night.

Miss Annie Russell will go to Pemiquod Bay, Me., as soon as her season closes this month. At her home, "The Lodge," she and her husband, Oswald Yorke, direct and assist in the building of the scenery for her repertoire of old comedies.

Mrs. Lorena Santley writes from Chicago: "My Joey had a great opening in *When Dreams Come True*. One of my dear day dreams has come true. I see my boy's name in large type. The critics were all most kind to him. God bless them. And so out of the gloom a little sunshine has come to me."

Mrs. Santley bore the affliction of the loss of one of her sons by drowning in the Hudson last season, and regards this success of Joseph Santley as the silver lining in a piteously black cloud.

"Sic transit everybody," sighed Roi McGrue. He had, while coming out of the Criterion after a performance of *The Argyle Case*, heard a sweet, Titian-haired creature in a white lace frock and blue satin

opera cloak say: "That is the best play Clyde Fitch ever wrote!"

Edna Goodrich as *Evangeline* will be a feast for the eyes. She expects to return from Europe in July, to visit the Acadian country through which the heroine of the pathetic love story which is to be the



ANNIE RUSSELL

foundation of her play wandered in search of her vanished lover.

You never think of classing her as "Boniface," do you? Yet tall, handsome Maude Odell, whom we have seen playing Oriental enchantresses for four years until a bird of tropical plumage is her emblem in our minds, and her friends present her enameled, diamonded and rubied brooches in token of the resemblance, is a hotel keeper half way between Savannah and Charleston, on an island in a cluster that is a Southern replica of the Thousand Islands, is a dot in the sea surmounted by an antebellum mansion increased by fifty rooms and grown into the Sea Island House.

This is Miss Odell's hotel and, not content with mere ownership, she "runs" it while she is presumably on a vacation between her dramatic seasons. For the rest of the year she leaves the hostelry at Beaufort to the management of her mother and brother. The flings herself into the hotel keeping with the same energy she displays in her dancing and in dragging two hundred and fifteen pounds of Comedian Otis Harlan about the stage every night. If a drummer in a plaid suit shouts, in a voice that needs planing, for a car to take him to the next stand, it is Miss Odell who 'phones to the garage for the automobile. That the drummer, on seeing his handsome hostess, is disinclined to move on, is a matter of indifference to the proprietor of the Sea Island Hotel.

tawdry amateur's effort, simply because it possesses a little dab of "heart interest."

It is a strange thing, this heart interest. Yet the public demands it. The managers are naturally quite willing to supply the demand. They frequently buy heart interest by the barrel and inject it into plays, between specialties. But the result is always problematical. The public may determine that it is the wrong kind of heart interest. What nonsense this is, to be sure; one tear is as wet as another!

But the managers should not despair. They should at least be as good sports as the amateur writers, some of whom are very good sports indeed. Of course there are too many aspirants for literary fame, but they should not be too greatly dampened in their ardor. Successful writers must come from somewhere, and they usually do come up from the ranks of the amateurs, in some miraculous way.

Cheer up, Mr. Manager and Mr. Editor. Don't discharge your readers. They are valuable in discouraging amateur talent, and then, too, they sometimes guard against possible surprises.

ROBERT C. McELRAVY.

A letter attests that May Buckley has been rejuvenating at French Lick Springs.

Two books promised us will be read with scantful interest by members of the profession and laymen alike. They are the work on "Acting," by George Fawcett, and "My Autobiography," by David Belasco. Both authors know well their subject.

"No!" said Lennox Pawle with emphasis. "No! There is no truth in the rumor that Mayor Gaynor's putting the lid on New York in a last effort to drive the British actor from these shores."

Arnold Genthe, sending one of his stately, albeit gentle, smiles across the stage of the Palace when the marvelous Madame Sarah bowed her latest greetings to New York, said: "I believe her."

"Believe what?" I asked.

"What she once told me," he rejoined. "She said, 'I will never die unless someone kills me.'"

Daniel Frohman tells me he will spend his Summer keeping a promise, "a promise to my brother to stay in New York and keep house while he is in Europe," he explains.

"Having the time of my young life, but haven't forgotten my little playmates in New York," is Violet Rand's message from Salinas. Like others who played in the stock companies of the metropolis of the Southwest, Los Angeles, Miss Rand is enamored of the fairyland of the United States. Her tour of delight she is extending into Lower California and Mexico, to learn whether those farther countries are as beautiful as California proper.

La Gai, of the "Leopard's Wooling," the newest dance from Paris, is a vibrant, fanciful young person. Recently she dyed her raven tresses gold because she wanted to know how it feels to be a blonde.

"And I learned," she assured me with absolute conviction. "For a week I, who am usually turbulent, was as gentle as a lamb. My experiment taught me that the color of the hair affects the character. When I let my hair go back, after a week of blondness, I was turbulent again."

Sophie Lyons, advertised as the greatest female crook in the world, is pouring forth her experiences in one of the newspapers. Miss Lyons will narrate her experiences in the underworld from a vaudeville stage in the Autumn, with the kind consent of the managers. Willie Hammerstein, please lead the rush.

That startling urchin, Jack Rosenthal, Jr., is staying while his mother, Kathryn Osterman, is on tour, at a stock farm in Ohio, where he is adding to his fund of knowledge and his already marvelously developed powers of observation.

With Miss Osterman is her niece, who made her stage debut this season, and is creating a favorable impression. This fact reaching Jack, Jr.'s acute ears he wrote his aunt, the debutante's mother:

"I didn't think you could raise such good stock."

Lenique, the Parisienne, who painted John Barrymore's portrait, and that of his wife, has for sister Leonore Harris, the adventures in *The Whip*.

THE MATINEE GIRL.

THE GREAT UNEXPECTED

(Continued from page 4)

writer may send in a good piece of work. But the amateur who makes good is usually a surprise. Even Shakespeare was a surprise. He seemed to catch on with the people, though it is not improbable that someone in a careless moment marked his work "G. A. H."

Next to the amateur author, the public is the most difficult thing with which the managers and editors have to deal. It picks out stories in obscure publications and hugs them to its bosom, quite unmindful of the greater feast spread before it. Kipling and O. Henry were taken up in this way.

These things rob editing of its charm. It is much nicer to be able to make announcements from billboards and magazine covers, pointing out the merits of a forthcoming play or article.

No expense is spared to give the public what it wants. The difficulty seems to be that the public doesn't know what it wants. After lavish expenditure on the part of a producer, the fickle masses are liable to pass his creation coldly by and applaud some



THE FIRST NIGHTER

Laura Hope Crews in "Her First Divorce" at the Comedy—Sarah Bernhardt at the Palace—Revival of "Pinafore"—"Are You a Crook?"—Italian Comic Opera.



"HER FIRST DIVORCE"

Modern American comedy in three acts by C. W. Bell. Presented by Harris and Selwyn, Inc. William Collier's Comedy Theater, May 5.

Jacobs Harry Lillford
Harry Willmott Laura Hope Crews
Ethel Willmott Allan Pollock
Delaney Rowe Ruth Holt Bonicault
Clara Rowe Adora Andrews
Olsen Harold Russell
James Broderick Crosby Little
Miss Collins Crosby Little

Mr. Bell, who is a new author on Broadway, although he has had at least one out-of-town production, has cause to congratulate himself on the fact that he has such an excellent cast, headed by Laura Hope Crews, to interpret his comedy. Closely examined, it is not a comedy at all, but a gentle farce, stretched over a rather fragile framework of action, but handsomely clothed and tastefully staged by the young arm of producers which has given him a chance to appear on Broadway. Truth is, we have seen the topic used in one way or other before. It suggests indirectly A Woman's Way, and owes its being, like that sparkling farce, to Divorces of Bardou, just now recurrent with Grace George, who gravitates to that sort of thing from an apparent impulse of the law of natural selection. The story is different, but the inspiration is obvious. Ethel Willmott is Cyprienne under a new aspect. Jealousy in an amiable form is the motive power that drives the wheels. Ethel is married to a brilliant lawyer, and, deciding to be of great use in the world, studies law to uplift the practices of the bar. She undertakes to get a divorce for her friend, Clara Rowe, whose husband is accused of having given a Seelye supper to a snake dancer in his wife's absence. She quarrels with her husband for refusing to take the case, and packs herself off to Clara's home. Her jealousy is aroused when Willmott, playing the game, shows marked attentions to Clara and takes her on a protracted automobile excursion, to dine at a distant country club. She suddenly conceives a profound pity for Clara's worthless husband and transfers her allegiance to him. A choleric father-in-law figures in the complication and contributes to the humor, and the comedy ends in Ethel quarreling with Clara and being reconciled to her husband.

The piece moves along to a spirited tempo, and considerable merriment is created by Ethel's attempt to maintain her dignity and uphold her claim to a knowledge of law to the extent of bribing the only witness in the case.

In such a role Miss Crews may be relied upon to display her ample ability to good advantage, and to say that she was charming in picturing the various moods of the principal character is a modest tribute to her skill. She played it in high spirits, with a denotement of power in suggesting the underlying humor of an apparently serious situation. The modern farce, after all, is only a humorous treatment of a story which thirty years ago served Octave Feuillet and the younger Dumas as the theme of a domestic tragedy.

Ruth Holt Bonicault scored in the part of Clara, a rather non-committal creation leaving much to the discretion of the interpreter, and Mr. Pollock made a hit in the role of a spineless, dissipated clubman who lives on his wife's bounty, and is seldom sober. He pictured the symptoms of general alcoholism, with a virtuosity truly realistic. Julian L'Estrange was unexceptionable in the part of Willmott, but without distinguishing it with any marked characteristics. The explosive father-in-law was well played by Harold Russell, and a timid maid who is forced to act as the victim of Ethel's inquisitorial experiments in cross-examination was conscientiously represented by Adora Andrews.

The play is light, frothy and bright, but lacking in originality, in novel characterization, and general inspiration.

SARAH BERNHARDT

Un Nuit de Noel Sous la Terre, a One-Act Play by Maurice Bernhardt and Henri Cain. Presented at the Palace Theater, Monday, May 5, 1913.

Marion La Vivandiere Sarah Bernhardt
Le Comte de Kersant Lou Tellegen
Commandant Renaud M. Denenbourg
Sergeant La Balafré M. Favieres
Maître M. Terestri
Comtesse de Kersant Miss Seylor
Yolette Miss Boulanger

The one-act play in which Madame Bernhardt in making her initial appearance in vaudeville in New York city is an exciting and picturesque incident of the days of the terror in France, providing plenty of opportunities for impassioned acting on the part of both the male and female protagonists. Maurice Bernhardt, son of the famous actress, is co-author of the play with Henri Cain. A press announcement has the virtue of telling the story of the piece succinctly, and we quote it without shame:

"It is Christmas night on a Vendean farm. The Chouans, under Comte de Kersant, have been defeated. The comtesse and her daughter, disguised as peasants, take refuge in the farm-house. Shortly after the

Republican army come trooping in and make this place part of their quarters. With the Blue army is Marion, the vivandiere. She is a former actress who has been carried away by the impetus of the Revolution, and with her merry, witty way has come to be adored by the battalion. Marion soon sees the aristocrat through the disguise of the Comtesse de Kersant. She sends for La Balafré, a veteran sergeant, but feeling sorry for the unfortunate mother and child, dispatches the officer; then the comtesse divulges her real identity to Marion. Suddenly Madame Bernhardt's clear, wonderfully modulated voice can still thrill and stir, and still express as no other's the inner tones of passion and of gaiety. Something of the old-time supple grace of her arms and the delineating litherness of her body has gone forever, but there remains all the fervor and power of her histrionic speech. The audience responded to it warmly at the Palace last Monday afternoon, where the curtain calls were too many to count. Especially thrilling was her plea for the life of the wife and child to the commandant of the Republican army. It was a long, impassioned speech of cumulative excitement, with the kind of worked-up climax at the end which Bernhardt knows so well how to make effective. Monsieur Tellegen was excellent as Le Comte de Kersant. It was good to hear French on our stage again spoken with such distinctness, pleasing idiom and fine shading of significant values. An excellent vaudeville bill surrounds the great French artist, and that is wise business policy. It includes among other things a skit by Elsie Janis called Three in One, which made a genuine hit with the big audience, and an amusing travesty playlet in which the words of the audience are acted literally.

"ARE YOU A CROOK?"

A Farce in Three Acts by William J. Hurlbut and Frances Whitehouse. Longacre Theater, May 1. Presented by H. H. Frasse.

Butler Harry Barefoot
Mrs. Finch Edith Proctor Otis
Bessie Livingston Elizabeth Nelson
William Chandler Scott Cooper
Julius Gladders Joseph Kilgour
Amy Herrick Marguerite Clark
Arthur Daly Forrest Winant
Fanny Fuller Ivy Troutman
Ray Archer Harry Stockbridge
Mr. Conway George Fawcett
Mrs. McKee Marion Bellou
First Policeman Robert Taylor
Second Policeman Malcolm Lang

As a production, and in point of interpretation, this farce promised better than the joint authors were able to realize. The piece is meant as a travesty on the prevailing crook plays, but it hit the mark only in spots. As a consistent combination of incidents, with a beginning, a middle and an end, it lost prestige in the course of the proceedings.

A good deal of amateurish contrivance was glossed over, however, by the excellent performance of the excellent cast; and what with the approved manner in which the piece is put on, and the cozy environments of this latest handsome playhouse, it is fairly good entertainment, even if it does lack something in the way of complete harmony of details.

A particularly bright characterization of a romantic matinee girl, who has her mind turned by the prevailing crook plays and emulates their example by robbing a society woman of her pearl necklace on the highway, was given by Marguerite Clark, and a most artistic travesty of a newly-rich society woman who dotes on detective stories must be credited to Edith Proctor Otis. George Fawcett pictured a detective, with touches borrowed from modern life, as well as he could be expected to do with a rather colorless part, and the remainder of the cast was satisfactory.

The plot turns on the adventures of the pearl necklace after an interesting young culprit has consigned her escapade to her bosom friend. It passes from hand to hand in the true vein of a comedy of errors, one suspecting the other, and all intent in one way or other on retrieving it or sheltering the suspected offender. A detective is called in and strikes the trail, and in the course of the chase Marguerite Clark puts on boy's clothes and Mrs. Otis turns herself into a "flashy woman" in order to beguile

the detective, whom she suspects of the robbery. Sundry comedy episodes transpire between these two which are amusing.

The trouble with the farce is that in spite of its liveliness it doesn't convince. Coincidences are used with great freedom; things happen in a haphazard way, and most of the characters have lost the charm of novelty. The exception is the matinee girl, filled with the enthusiasm of a convert in her admiration for stage burglars and hold-up men, and who throughout the entanglements derives the most extreme delight from the embarrassments occasioned by her act of bravado.

Mr. Frasse's new theater is a thing of beauty. In no playhouse in the city are the environments more suggestive of comfort. The whole interior is pervaded by an air of refinement and subdued elegance. The decorations are tasteful and the space is well utilized throughout. It is a comparatively small house, but thoroughly up-to-date.

"LA CIGALE"

Opera in three acts and seven scenes, by Edmond Audran; Century Theater, April 30, produced by the Angelini-Gattini Opera company of Milan.

Teresa Madame Annetta Gattini
Duca di Faresberg Augusto Angelini
Carlotto Madame E. Tiberius
Oly. Frass A. Baldi
Matti E. Garzani
Vincenzo A. Fiori
Giuseppe A. Ferraro
Duchessa di Faresberg Madame T. Vesceval
A. Frivola Madame T. Bini
Papa Knaps E. Pangrati
Corrado A. Tisti

Audran's name is identified in the minds of most theatergoers with the composition of The Mascot and Olivette, yet La Cigale has outlived both. The music is on a decidedly higher plane, though less popular, in keeping with the story, with its sentimental ending, the whole little more than suggesting the opera bouffe nature of the other two.

It served to introduce the Angelini-Gattini Italian opera troupe to a large audience, made up chiefly of Italian residents. The company is excellent in some respects, with the besetting sin of careless staging, partly redeemed by the handsome, fresh costumes in evidence.

The bright particular feature of the performance is Madame Gattini, who plays the leading role. I advise all our comic opera prima donnas, from Abarnell and Fritz Schell down the line, to see her Teresa. She is a singing soubrette from the crown of her head to the soles of her feet, and she does her work without temperamental effusiveness. She is a polished artist in the maturity of genius. Her early comedy scenes were full of delightful drollery and the diablerie of a born village coquette. Her sentimental scenes were quite as effective in melting sorrow and expression of soulful grief.

The company has a finished buffo singer in Augusto Angelini and an excellent second comedian. The singing is ample for comic opera, and it was rather unfair on the part of some of the daily papers to send their Metropolitan Opera House critics to train their twelve-inch guns on the company. Saturated with Metropolitan Opera House traditions and standards, I wonder what these gentlemen would have to say if they applied their hypercritical measurements to the average Broadway musical comedy, by which the Italians must be estimated. From this point of view, our native producers and artists, except as to stage settings, have an opportunity to learn a great deal.

On Thursday evening the company appeared in Ganne's comic opera of circus life, The Jugglers, previously produced here by another Italian company under the title of The Mountebanks. The opera was rather well staged for a repertoire combination and handsomely costumed. The singing, in the main, was excellent, and the ballet divertissement was interesting.

"THE PASSING OF THE IDLE RICH"

An Original Drama in Four Acts by Margaret Townsend. Garden Theater, May 1, 1913.

Katherine Lyman Beatrice Worth
Jack Wolcott E. L. Fernandes
Mrs. Livingston Jones Marie Burke
Eleanor Livingston Jones Ethel Valentine
C. L. Livingston Jones W. H. Howell
Jack Livingston Jones Graydon Fox
Mr. Sherwood Rutherford Lewis Wood
Miss Georgina Oats Edna Mason
Miss Cornelia Stuyvesant Mina Barrington
William Foxhall Bateman Horace Cooper
Hemmingway Baldwin Ellis Martin
Caroline Bell Mary Murillo
Lara Duane Gladys Towle
George Lyman R. Kemble Travers
Mrs. Jimmie Spencer Margaret Morse
Captain Horace Kimball
Mayor Ponsomby Alexander Loftus
Duke of Oxford Harry Kemble
Nanette Violet Cammie
Henry Gaites Roy H. Pruette
Towers Jack Murray
Foreman Frank Bixby

Curiosity to learn how the material, supplied by a series of magazine contributions, would lend itself to molding into a play, and eagerness to see in what manner a

prominent, if not absolutely dominant, element of modern society would be finally and irrevocably disposed of, not to mention the personality of the dramatist, was unquestionably responsible for the presence of a goodly portion of those present on occasion of the only performance of a play which we all had hoped might hold the boards for some time to come, if for nothing else than the lesson it promised to teach. Alas for hopes; slack or anticipation. Both were to be shattered and the "Idle Rich" are still, and will, it is to be feared, continue for some little time to tarry in our midst and serve as a terrible example how to be neither useful nor ornamental, when there is nothing but money, and, incidentally, how to spend some of it. Had the charming authoress taken the visiting idlers down into the Mexican mine when she had them there, and stifled them all with fire damp, or scuttled the *Olympia* when that fine floating palace carried the entire coterie Europeward, she might have gone some little distance in solving the ever-vital and all-perplexing problem.

Instead, we saw old material and new thought mixed up into a hopeless jumble, without a beginning, a middle or an end. It is, if ever there was, a case for "must be cruel to be kind," forego reviewing, refrain from criticism, and only state that the effort was withdrawn after a first attempt at presentation.

It was clearly a case of "died a-bornin'."

"PINAFORE"

By Gilbert and Sullivan; Casino Theater, May 5, by the Gilbert and Sullivan Opera Company, the Messrs. Shubert and William A. Brady, managers.

Mr. Joseph Porter Richard W. Temple
Captain Corcoran George J. MacFarlane
Ralph Backstraw Arthur Aldridge
Dick Deadeye De Wolf Hopper
Bill Hobstay Arthur Cunningham
Josephine Josephine Dunfee
Little Buttercup Viola Gillette
Hebe Louise Barthel

The Gilbert and Sullivan Opera company which has been appearing at the Casino for some weeks past gave their third revival of the New York Spring season last Monday evening, when they sang the old favorite, Pinafore. This revival continues throughout the present week, and on Monday next Iolanthe, where Gilbert's wit in lyric writing might be said to have reached its heights, will be sung for a single week. There seems no reason, however, why Pinafore should not run two weeks, as did The Mikado before it. The revival is in every way as complete, as careful, and as freshened with genuine enthusiasm. Furthermore, the present company is notable for the quality of its male singers, and Pinafore comes the closest of all the Gilbert and Sullivan operettas to an all-man play. As it happens, too, Viola Gillette makes a "most plump and pleasing" Little Buttercup, and as soon as Josephine Dunfee, as Josephine, overcame her initial nervousness her voice was not a little attractive, albeit a trifle hard, and her technical command of it excellent.

Of De Wolf Hopper's Dick Deadeye there is little need to speak. He made him a sort of comic interlude to the regular performance. Whenever the choruses and bravura flourishes threatened even the tiniest bit to become monotonous Dick Deadeye promptly bounded onto the scene, and with a flash of his eye and a wearily cynical sailor's swagger across the deck evoked gales of merriment from the delighted audience. The men, all of them, were excellent. Arthur Aldridge, as Ralph, the sailor of humble station and noble birth (how charmingly Miss Gillette sang the song about "mixing them up") was in splendid voice. George J. MacFarlane sang with the proper vim, and as the lord of the Admiralty, Richard W. Temple proved very entertaining.

It was a lively, spirited performance throughout. A word of special commendation is due the effective male chorus and the exceedingly pretty bevy of the Admiral's sisters, cousins and aunts. They were well trained and seemed to enjoy the performance quite as thoroughly as did the large audience. And as we all crowded out of the Casino at eleven o'clock, humming that imperishable "Buttercup" waltz, still the wonder grew that nobody to-day writes comic operas like this. Or if they write them, managers are exceedingly careful that we shall not see them produced on the stage.

AT OTHER HOUSES

WEST END.—Eva Tanguay, who says that she is now called "Ecotistical Eva," gave twelve performances during one week's engagement at the West End last week in Volcanic Vaudeville. Besides two numbers by Miss Tanguay there were seven other acts. Rose Valerie Troupe, the Five Musical Nosses, and Brady and Mahoney shared the honors with Miss Tanguay. The Tanguay version of Salome is as unique as her many changes of costume. This week the attraction will be The Governor's Lady, with the entire original cast.

GRAND OPERA HOUSE.—Julian Eltinge, the feminine impersonator, returned to New

York this week in his successful offering, The Fascinating Widow, and was well received.

COMING ATTRACTIONS

May 7 and 8.—Irish Historic Pageant. At the Sixty-ninth Regiment Armory.
May 8.—The Next Religion, by Israel Zangwill. One performance at the Hudson.
May 9.—Lamb's Ladies' Gambol. At the Metropolitan Opera House (matinee).
May 12.—Iolanthe, by the Gilbert and Sullivan company. At the Casino.
June 1.—All Aboard, Lew Fields's Summer production. With Jose Collins, Carter De Haven and Rosika Dolly. At Weber and Fields.
August 18.—When Dreams Come True, Philip Bartholomew's musical comedy, with Joseph Santley. At the Lyric.

VAUDEVILLE HEADLINERS

This Week

PALACE.—Sarah Bernhardt in repertoire of one-act plays and single acts from earlier successes. Joe Welch, Fregoleska, and "Three in One."

FIFTH AVENUE.—Kitty Gordon and Frank Keenan in a new sketch by Willard Mack, Second Childhood; Courtenay Sisters, and Connelley and Wenrich.

COLORADO.—Jose Collins and Maurice Farkas. Miss Orford's Elephants, Juliet, Van Haven, and Charley Case.

ALHAMBRA.—Maurice Levi and his band. Vinie Daly, The Diamond Winner, and Bert Melrose.

BRONX.—Nat M. Willis, Sam and Kitty Morton. A New Idea, and the Florentine Singers.

ORPHEUM.—Jack Norworth and The Honeycomb Four. Ethel Green, Ed. Flanagan and Nelly Edwards. A Country School Entertainment, Little Mother, and the Six American Dancers.

BURTON.—The Song Birds, by George V. Hobart and Victor Herbert; Owen McGivney, Billy McDermott, and The Promoter.

HAMMERSTEIN'S.—Valeska Suratt, Elizabeth Murray, W. C. Fields, Bert Fitzgerald, Alexander and Scott, Willard Simms company.

THREE HARVARD PLAYS

Last Tuesday evening in the Haasty Pudding Club theater in Cambridge, Mass., the Harvard Dramatic Club gave its annual Spring performance of three one-act plays. They were: The Wedding Dress, by Miss Katherine McDowell Rice, of Radcliffe, the author of several successful one-act plays; The Good News, by G. F. Ballard, the author of Believe Me, Xantippe, and Yraine of the Millfork, a poetic drama of Norse life about 900 A.D., by G. E. Rogers.

The other performances will be given this week. The Boston newspapers speak kindly of the production. The Harvard Dramatic Club is notable for the quality of the plays as well as for the fact that many well-known playwrights have received their first public production under its auspices. Only original plays by undergraduates or graduates of very recent standing are accepted, which makes the work of the club different from that of most college organizations of similar nature, which are content to put on old classics or burlesque musical pieces.

MISS COLLINS EXPLAINS

Had No Agreement with Lew Fields and Accepted Ziegfeld Proposition Because Open to Do So

With a view to ascertaining the exact facts regarding her reported sudden change from Fields to Ziegfeld, a Mirror representative called on Jose Collins, which the lady gave unhesitatingly. This is what Miss Collins said regarding the matter:

"I have been with the Messrs. Shubert for two seasons. In The Merry Countess, during which period I have had but one three-week holiday. Aside from this, I have missed just ten performances, and that was due to a nasal operation performed on me by Dr. Harrison Griffin. I played and sang the part of Countess Rosalind for thirty-six weeks, eight performances a week, a feat never asked from any prima donna in any country—without alternate—and during three months' travel I was without an understudy. Do you think that this is an indication of non-reliability, which they try to fasten upon me?"

"As regards my sudden change from Fields, to whom the Shuberts loaned me, the facts are simply these. There was no sudden change. I was called to Mr. Fields's office and handed a role. After reading it I found it to be non-appealing and in no sense suited to me. Also, it was secondary to at least two other parts, and out of my line. What was expected of me was quite impossible."

"Then Mr. Ziegfeld made me a proposition which I regarded as a fair one, namely, to appear in The Follies of 1913. The part he offered me suits me and I closed with him. I do not think that I am blameable in looking out for my own interests, especially as I am prejudicing no one's else. Do you? I am not guilty of breach of contract with anyone, and I ought to be permitted a free hand in taking care of my professional standing and business interests. I only ask fair treatment and equitable consideration, and I am sure there is enough honor among theatrical managers to be accorded this. I hope I have made my attitude sufficiently clear not to be further misunderstood or misinterpreted."

MARTIN BROWN AT VICTORIA

Martin Brown on Monday, May 12, will be the principal feature at the Victoria, assisted by Rose Dolly, who was with him in The Merry Countess. Mr. Brown's successor in all his roles, Oscar Schwarz, has received the notices of the London season.

WEBER-FIELDS-LOEW COMBINE

New Scheme to Keep the Big-Timers Guessing

The vaudeville atmosphere, already laden with conditions of tensest purport, is confronted with a new combination of big factors. Messrs. Weber and Fields and Marcus Loew have associated themselves for the purpose of sending on tour a series of big variety companies, each to be headed by a prominent luminary, and also to comprise eight or ten high-class acts.

It would appear that this is another one of Loew's challenges to the big-time magnates on their own preserves, and a duel may follow wherein the new combination will fight its adversaries with their own weapons.

To give the scheme a thorough test, the three managers are reported contemplating a "show" in the Broadway Theater this summer, with the two actor-managers of the new combination as headliners. Mr. Field and Mr. Weber are to alternate between this theater and the Weberfield Music Hall and thus keep things a-hummin'. Marcus Loew will supply the balance with his own particular brain.

W. R. A. U. BENEFIT

Big Programme Being Prepared to Aid Organization's Charity Fund

Sunday evening, June 1, is set for a benefit under the auspices of the White Rats of America, for the purpose of adding to the organization's charity fund, at one of the New York city theaters, which has already been offered for the purpose. A committee in charge is being appointed, the names constituting which will be duly announced.

The affair will undoubtedly prove one of the biggest ever held here. Aside from the general interest manifested among the members of the W. R. A. U. who have offered their services, prominent men and women, including stars from other branches of the stage, are to aid materially with their means and services. George M. Cohan, Willie Collier, Montgomery and Stone, Julian Eltinge, Eddie Foy, Lillian Russell, May Irwin, and Kitty Gordon will assist. Subscriptions may be sent in care of W. J. Cooke, business representative of the W. R. A. U., 227-231 West Forty-sixth Street, New York city.

MARTIN BECK SAILS

Martin Beck sailed on May 3 on the Olympic. He will be gone for four weeks only.

Mr. Beck's trip, while for no stated definite purpose, is very likely to result advantageously to the interests of the B. F. Keith and Orpheum circuits, and it is not unlikely that some highly important contracts will be the outcome of the trip.

GOSSIP

Henry Woodruff sailed on Tuesday last for Panama, where he will remain three weeks.

Harry Knapp is playing the part of James Durrell in Paul Armstrong's Romance of the Underworld.

Jack Henderson, having closed his three-year season in The Pink Lady, is at Mount Clemens for a month.

Leslie August, having closed the season with John Kellard, has rejoined the Ben Greet Players for the summer season.

Albert Latscha is to be seen in an early Fall production in a role especially written for him. His success in Union Hill has created a demand for him.

Lorimer Johnstone and Caroline Cooke have been engaged by Oliver Morosco for Nat Goodwin's company presenting Oliver Twist, and are now touring the Pacific Coast.

Felix Krembs is going to London, England, to play for the summer in The Sign of the Rose. He has been in three productions this season. Coming Home to Roost, The Bridal Path, and The Love Leash.

Supporting Constance Collier, in her starring tour of Frisco Sal, are Andrew Robson, Wilson Melrose, David Landau, Olive May, Frederick Macklyn, Wallis Clark, Ivan Simpson, Frederick Malcolm and Charles Francis.

Carrie Graham, playing character parts in one of the Chicago stock companies, has instituted proceedings for divorce against her husband, Edward C. Ruttenberg, a theatrical promoter and manager. Mr. Ruttenberg will be represented in court by Edward J. Ader, the Chicago theatrical lawyer.

Lee Shubert sailed for Europe on the steamship Olympic last Saturday, to be gone about a month and a half. He will visit London, Paris, Berlin and the other important European cities in search of suitable material for the Hippodrome, the Winter Garden and the other New York houses under his management. He will close various contracts for artists and productions.

The Awakening of Helena Richie will go on tour this season with Laura Frankfield in the title-role. Leon A. Gilson has secured the play of Margaret Anglin and will open in the Middle West early in September. Miss Frankfield was starred in Madame X the past season and created a very favorable impression. She was seen on Broadway two seasons ago in The Wife Deceives.

Miss Charlotte Walker, who has just finished her season in The Trail of the Lonesome Pine, left on Thursday for Missoula, Mont., to join her husband, Eugene Walker, the playwright. They will make their home for the summer at the head of the Bitter Root Valley near Missoula, where Mr. Walker is going in for fruit raising on an extensive scale. Miss Walker will begin a tour September 1, in The Trail of the Lonesome Pine, that will extend to the Pacific Coast.

The PUBLICITY MEN

Some diligent friend sends us this remarkable bit of information:

"We note by several of the scientific magazines that an application for a patent on a new invention has been recorded—that of a grass whistler. The entirely novel idea is credited to W. W. Aulick, the general press representative of the Liebler company, and one of the thankmongers of publicity promoters. In describing the invention, one of the magazines states that it is of incomparable value to the Long Island commuter, who has, as usual, a lawn which is suffering from stuttering blades. Mr. Aulick, it will be remembered, owns and resides in a villa in Flushing, L. I. Ever since he has been there he has had more trouble in promoting a lawn than he has had in planting a story. It has always been a great source of anxiety to him as to how he could have his house entirely surrounded by grass instead of a sandy expanse, pimpled with dandelions; but now that he has discovered (he refuses to tell how he bit on the idea) the new method, and that the grass is at least seven agate lines high, he is at tremendous ease."

Last Monday evening the performance of The Firefly, at the Shubert Theater, Boston, was in the nature of a tremendous benefit for David Finestone, business manager of the Shubert, and John W. Luce, press representative of the Shubert and the Majestic.

Pavlova will return to this country for a long tour on October 17, when she will appear in New York, according to a grandiloquent announcement from the publicity bureau of the Pavlova Ballet, Inc.

After serving for a long time as general treasurer of the United Theaters Company, and representative of B. F. Keith in several Western cities, William M. Wilson has resigned his position in order to promote the sales of automobiles in Providence, R. I.

The Kohl and Castle theatrical interests in Chicago will hereafter be represented in the press through the agency of Sam Lederer, who had been managing the Olympic Theater in that city up to the time of its closing.

Frank C. Griffith, the best type of publicity man, has had published a tiny book of appreciation, "Mrs. Fiske," with whom he has been long associated as acting manager. The volume is well written, and makes steadily interesting reading. From the point of view of press agents, his remarks about Mrs. Fiske's attitude toward interviews and interviewers arouses our quickest attention.

"If what one actually says, and not what the interviewer wants to think one said, when he makes up his copy, were printed, the fear of the thing would be lessened. It is not altogether the fear of being misquoted that causes Mrs. Fiske's dislike of this form of publicity, but the fact that the interviewer is such an omnivorous beast that it questions not whether its victim is of the throne, the stage, the government, clergy, prize ring, murderer's cell, the divorce court, the altar, or any other place. Then there is another perfectly abhorrent feature of the inconsiderate interviewer, and that is the gushing desire to be 'nice,' and over-elaborate description of the color of her eyes; the artistic curve of the lip; the poise of the head; the perfectly sweet gown she had on; how regular and pearly her teeth were; the dainty slipper peeping from its covering of silk, or near-silk, or crepon, or whatever she wore at the time; and a whole grist of those cloying things that can give mal-de-mer points as stomach stirrers."

Hereafter we refuse to be "nice" to anybody in our interviews.

Frank J. Wiltach, who has so successfully maneuvered the distinguished firm of Rothern and Marlowe through cloud and sunshine, flood and famine, wind and rain, snow and sleet, fame and fortune with uniform ability and tact, has deposited his twelve-inch fountain pen in trust with a trust company for the season and is once more cultivating a metropolitan air on Broadway.

Will A. Page has assumed the duties of manager of the Orpheum Players at the Chestnut Street Theater in Philadelphia, succeeding Frank Williams. No radical change in the established policy of the Chestnut Street Theater will be inaugurated.

Men who have done active service on Pittsburgh newspapers and now residing in New York occupied either in the field of journalism or publicity work, are planning an organization which will have its birth at a supper to be held shortly at the Palais de Danse at the Winter Garden. Among the ex-Pittsburghers who are now actively engaged in newspaper work in New York are: Charles Wright, Chris Hawthorne, William Harver, James T. Pettit, and Charles Porter, of the New York Herald; George Cooper and James Griffith, of the New York Tribune; Las McVine, Ira L. Cunningham, Arthur E. Harwell, and C. M. Hamilton, of the New York Sun; Charles Harver, of the New York American; Jack Blauvelt, of the Morning Telegraph; William Beagall and Harvey Smith, of the morning World; Harry Burke, of the Evening World; W. W. Mills, of the Evening Mail; Fred Long, of

the Evening Globe, and A. J. La Faye, New York correspondent of the Pittsburgh Dispatch. Other charter members will be Frank Parker, playwright; Edward Tyrell, publicity agent; Mr. Eagle, of the Pure Oil Company; Mr. Charlton, of the Publishers' Press; Frank Bets, of the Western Union; Ernest Coulter, James Stevens, and C. F. Greener, of the press department of the Shuberts.

Newspaper men in New York formerly engaged in journalistic work in the city of Washington, are said to be planning a similar organization.



Robert C. McIlravy contributes the following graceful lines on "The Lady of the Hippodrome" to the Rialto column:

A traveling miss, indeed, is this,
She's coming ever last,
For twice a day, she sits away—
She's in the Hippodrome!

She tries upon the White House lawn,
With colonels and equestrians,
Annapolis she wins, I win,
The "Navies" are her nets.

The lady, so free in Brittany,
She strikes with her long hair,
In Germany the students say,
Her charms, and set in tow.

Her bright smile strikes on Holland's dikes,
As "Dutchland" she strides,
And Canada's bound, in either round,
When Russia she invades.

In island clime and Scottish fen
She does the Highland fling;
Then on she flies from London arm,
To slant ones in Peking.

In Devonshire, the boys admire,
And turn their glances twice;
On Western plains the cowboy swains
Deline her for a trice.

Then on she goes, and men profess—
Each vows he loves the more;
And as you pass, what chance has he,
The "Johnnie" at the door?

Some rather ardent remarks about us were recently made by Napierkowski, the Parisian dancer, whom Anthony Comstock haled into a police court in New York because he considered her dancing indecent. The magistrate promptly discharged her, but nothing could induce her to stay longer. She canceled all her American contracts and hurried back to her dear Paris, where she unboomed herself:

"Really," she said, "I have not brought away a single pleasant memory from the United States. What a narrow-minded people they are—how utterly insensitive to any beautiful impression! I cannot understand how any one can sincerely admire them or their customs, or their towns, without any monuments or trees, and hardly any museums."

"They are hardly civilized. They justify you in the street without apologizing. Any charming or stylish object one sees over there invariably comes from Europe. They have not the slightest feeling of elegance of any sort. In fact, I am completely disillusioned about them."

The dance for which she was marched off to the courts like any ordinary criminal in New York, she said, had previously been given by her in several smaller cities without the slightest objection. The judge, who had the intelligence to have her released, in she says, the only exception which proves the rule of general barbarism in the United States.

I wish I had space to reproduce at greater length the remarks made by Howard Kyle at the Shakespeare memorial exercises in Central Park, April 23; but here are some extracts from it:

"We are commemorating the birth and the death day of Shakespeare, the man—but, what is more, we are rejoicing in the unfailing power of Shakespeare as that of a contemporary artist."

"It seems eminently proper that I should mention that this anniversary is always observed at the Forrest House, founded by Edwin Forrest, an American actor, and at a charming club in this city founded by another American actor, Edwin Booth, who posed for this statue when J. Q. A. Ward modeled it. Speaking for his profession in yonder Museum of Art, at the dedication of the Edgar Allan Poe memorial tablet in 1895, Mr. Booth said: 'Every thoughtful actor is aware that the success of theatrical art is considerably due to the influence of poetry upon the public mind, an influence which assures it to all that is beautiful, majestic, and otherwise impressive in the actual representation of life.'

"Not long ago I was telling Booth Tarkington of my intention to present a poem from Dickens, in which I would essay Poe, and he said:

"How will you make him up?" he asked, and quickly added: "What a fool's question! There's only one way. The greatest triumph of a writer is to put into words a character of whom everybody feels he ought to look. There's something of Poe in each of us."

"An American orator has said that 'Shakespeare is an intellectual world in which a man meets his acquaintances. Hamlet is the microcosm of the universe, as Don Quixote is the microcosm of the collective.' The great characters of Shakespeare are so wide and universal that actors can only think of measuring themselves against them."

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SUBSCRIPTIONS

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SINCERITY

JOHN GALSWORTHY in a recent article in the *Hibbert Journal* says: "It is not cant to say that the only things vital in the drama, as in every art, are achieved when the maker has fixed his soul on the making of a thing that shall seem fine to himself. It is the only standard; all the others—success, money, even the pleasure and benefit of other people—lead to confusion in the artist's spirit and to the making of dust castles."

But supposing that the only thing pleasing to the playwright's inner self is the successful pleasing of the general public? There would be nothing bad or even inartistic in such an ambition. Mr. GALSWORTHY is unquestionably right in his plea for a more steady preoccupation on the part of the dramatist to the promptings of his own spirit, and less preoccupation with what the manager will say and the paying public. Where would be the harm, however, in a dramatist writing a play with the avowed determination to please the large and varied body of theatergoers? Provided, of course, that such a determination was a very real and genuine artistic faith with him?

In fact, when Mr. GALSWORTHY cites *The Mikado* as an example of what he means by sincerity, he seems almost to turn his own argument against himself. "It is more or less a happy accident when sincerity in the theater and commercial success coincide," he says. "This is a grim truth which it is no use—not the slightest use in the world—blinking. Not till the heavens fall will the majority of the public demand sincerity. And all that we, who care for sincerity, can hope for, is that the supply of sincere drama will gradually increase the demand for it—gradually lessen the majority that has no use for that disturbing quality." Is the case of *The Mikado* one of those "happy accidents"?

If so, is it not a trifle peculiar that all the other GILBERT and SULLIVAN operas should have had—and should still have—so wide a general appeal? Is it not a bit odd that SHAKESPEARE should even to-day be the most frequently played dramatist?

The truth of the matter probably is that while sincerity is a very fine and desirable thing, it is only the sincerity of the big and representative men that proves interesting to the majority of people. A great many people try to be

"sincere" and only succeed in being peculiar. Unless our innate character is good and interesting, we cannot afford to be sincere, in Mr. GALSWORTHY's sense. Conventional pose is for the most of us an effective veil over our coarse reality, what old Sir THOMAS AQUINAS called in his quaint fashion, "the instincts and passions of the ravening beast."

In other words, a playwright, like other artists, must be a big man before he can risk being sincere. Mr. GALSWORTHY, as it happens, is one of those men.

PROF. PHELPS HEARD FROM

PROF. WILLIAM LYON PHELPS, of the English department at Yale, recently exploited himself before the Rochester Chamber of Commerce on the occasion of the delivery of an address in which he said:

"The reason why most actors are not respectable—and most American actors are not respectable, and I do not say that to be sensational—is because they have no responsibilities. They are one night in Rochester, the next night in Buffalo, the next night in Cleveland, the next in Toledo, the next in Chicago. No one knows them, and they have no responsibilities."

From which we are led to infer that Professor PHELPS's opportunity to meet American actors has been confined to a class which every discreet professor should conscientiously shun. As to this, of course, we can only conjecture.

The great mass of American actors, we dare say, are as respectable as the average class of painters, lawyers and doctors, and we are not quite sure but they could measure morally up to the standard of men of Professor PHELPS's own cloth. We say this advisedly, remembering that a learned professor of a New York university was all but summarily removed on account of trouble with the gentler sex, that a Harvard professor not long ago was convicted of burglary and murder, and that a Minnesota pedant was recently found guilty of killing his wife's lover.

Do the pursuits of these men lead them into crime, we wonder? If so, a sedentary occupation seems to be as dangerous as a roving one.

Fortunately Professor PHELPS is an exception to the rule, for as a rule the leading educators do not entertain views of American actors quite so shallow and jaundiced. Compared with sundry other

professions, that of the actor is singularly clean, and cleaner than most others, considering the opportunities he has of falling into temptation through outward social rather than inward professional influences.

But it takes a little pedagogue like Professor PHELPS to tell us that American actors are not respectable. How did he make the discovery?

THE surprisingly sudden resignation of ANDREAS DIPPEL from the general directorship of the Chicago Grand Opera Company is puzzling the entire musical world. Mr. DIPPEL has demonstrated remarkable qualities of efficiency in the position, and the company has just returned from a very profitable tour to the Pacific Coast. Nor was there, according to the declaration of both gentlemen, any friction between Herr DIPPEL and Sig. CAMPANINI, or any expressed dissatisfaction by the Board of Directors. Some there are, however, who believe that the answer to the riddle might be furnished by that other and very subtle-minded impresario, Herr OSCAR HAMMERSTEIN.

A HAMMERSTEIN-DIPPEL coalition. Can this be the answer?

SPARKS

(From a sermon of Rev. Augustus P. Record, preached in the Church of the Unity, Springfield, Mass.)

In view of this new and saner attitude, how are we to explain the continued opposition of certain good people to some of the most popular forms of amusement? It comes largely from the failure to discriminate between the evil which is intrinsic and that which is superficial, between the evil which is due to the nature of the amusement and that which is due to its associations. Take, for example, the three popular forms of amusement, card-playing, theater-going and dancing. Because cards are sometimes used as a means of gambling, card-playing is condemned. Because corrupt plays are sometimes staged, the theater is placed under the ban. Because dances are sometimes vulgar in form and pernicious in their suggestiveness, dancing is forbidden. A vigorous application of the same rule would condemn almost everything in use. There is more money won and lost each year in betting on horse racing than in betting on cards, and yet good people continue to use horses. Consistency would demand their abandonment. Card-playing is no more evil in itself than any other quiet game in which we may wish to indulge. It may be rendered evil by its associations, by playing to excess or by making it minister to the gambling spirit—but in every such case the evil is in the associations, or in the excess, or in the presence of the gambling spirit, and not in the game itself. That is as innocent and harmless as the popular checkers or the more aristocratic chess. It would seem to be the duty of all right-minded people to make this distinction.

Similarly, the theater and the dance both alike originated under religious auspices. The first plays were religious plays; the first dances were religious dances. We do not need to go back very far to find the theater as an adjunct to the church, and the drama as an aid to religious worship. It was frequently utilized as a vivid and effective means of moral and religious instruction. It might easily be redeemed and brought back to its original educational purpose if good people would be as discriminating in their choice of plays as they are in the choice of their friends. As it is to-day, some good people patronize all plays without discrimination, and others, with equal lack of discrimination, refuse to patronize any. The result is that it is left to the least intelligent, and often to the least moral, portion of the community to dictate the demand, and the theater manager, who is simply a business man, aims to satisfy that demand. He has no desire to put on plays that corrupt morals and undermine character if he can be assured that the community will make it profitable for him to present plays of a different sort. As a rule, theatergoers get what they want, and they pay for what they get, sometimes in terms of character rather than of cash.

EDITOR'S LETTER BOX

ENQUIRER, SEATTLE.—The late Jameson Lee Finney was married to Emily D. Jex, July 12, 1911.

WILLIAM H. WORRELL, Philadelphia.—You might address Joseph W. Stern, 102 West Thirty-eighth Street, New York, regarding your song.

CLARA WEBB, Louisville, Ky.—No play called *The Hand of Destiny* was presented in New York this season. Edwards Davis appeared in the New York vaudeville houses in his own poetic drama, *The Kingdom of Destiny*.

BEATRICE BYRNES, New York.—The average salary for a leading man in a first-class stock company is \$150, while a leading woman averages \$200. Anna Blanche last appeared at the Gotham in Brooklyn. Nora Shelby is not the leading woman of the International Players at Niagara Falls.

A READER, New York.—Ben-Hur, William Young's dramatization of General Lew Wallace's novel, was produced in New York on Nov. 29, 1899. The cast: Ben-Hur, Edward Morgan; Messala, W. S. Hart; Simonides, Henry Lee; Arrius, Edmund Collier; Balthasar, Frank Mordant; Ilderim, Emmett Corrigan; Malluch, Fred Truesdell; Esther, Gretchen Lyons; Iras, Corona Reccardo; mother of Hur, Mabel Bert; Tirzah, Adeline Adler; Omrah, Mary Shaw. The cast of principals now touring in the drama follows: Ben-Hur, Thomas Holding; Messala, Wedgwood Howell; Simonides, Ben F. Mears; Ilderim, Leslie Stowe; Esther, Alice Haynes.

JANE GREY.—Joseph Santley made his debut at the age of four with a small Utah city stock. His mother was an actress of unusual ability. As a boy he appeared in Lincoln J. Carter's *Heart of Chicago*. He was two seasons with the Corse Payton Stock in Brooklyn, was featured in Little Lord Fauntleroy, appeared a year with Belle Archer in Jess of the Bar-Z Ranch, and was seen with Mary Hampton in *The Price of Honor*. He became a star in *The Boy of the Streets*, *Lucky Jim*, *Billy the Kid*, and other melodramas. He entered the musical field in *The Queen of the Moulin Rouge* and *The Matinee Idol*. He is now playing in *When Dreams Come True*.

AS TO ROCHESTER

Editor DRAMATIC MIRROR:

Sir.—This is just to show you that in spite of the fact that for several months you have ignored the fact that Rochester, N. Y., a city of 200,000 people, a city with five first-class theaters, a burlesque theater, and three first-class motion-picture houses (one of which cost a quarter of a million dollars), we are still having amusements.

Some time ago in an editorial you claimed that you presented the amusement news of the entire country. You are mistaken. The enclosed page from our local paper will prove it to you.

Why this discrimination against Rochester?

We buy your paper not because we want to, but because it is so good we can't help ourselves. But for the same reason we buy Standard Oil; not that we approve of your "discriminatory methods," but because you offer the best article of its kind on the market.

Look up the sales of *THE MIRROR* in Rochester for the past few months and ask yourselves the question, "Are we giving Rochester a square deal?"

We are soon to have at least four good stock companies here. Vaughn Glaser and Bert Lytell are coming, despite the fact that you think we are not on the amusement map. Don't you think the people who play in those companies deserve some attention from their trade paper, *The Mirror*?

Would artisans of any other trade stand such treatment from their established organ? Just think it all over. Why can't you be as just as you are good?

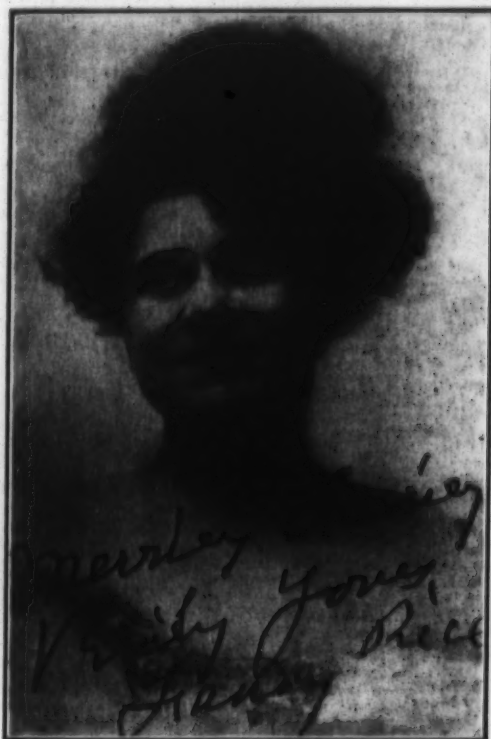
ROCHESTER, N. Y., April 26.

In reply to our esteemed correspondent, who neglects to sign his name, let us say that *THE MIRROR* holds itself blameless for the omission of Rochester reports in its news columns. The responsibility rests with the Rochester theater managers, who have persistently ignored the importance of having Rochester represented in *THE MIRROR*. In the past six months several correspondents have been appointed to furnish *THE MIRROR* with the Rochester news, and in all instances have been denied access to the local news sources by the local managers. *THE MIRROR* has now again appointed a correspondent at that important point. The result will be apparent in its columns. If the managers believe it to be to their interest not to be represented in *THE MIRROR*, Rochester, as our anonymous correspondent points out, is the loser.

Louisiana Lou will reopen at the Majestic, Boston, for an all Summer run, May 12. The principals will be Burrell Harbaretto, Anna McNabb, Eleanor Henry, Walter Willis, Harry First and Nell McNeil.

Personal

HERNE.—John Herne, the only son of the late James A. Herne and the brother of Chrystal and Julie Herne, is making his first Broadway appearance in the star revival of *Arizona*, which has opened at the Lyric Theater under the management of the Messrs. Shubert, Brady and Selwyn. Mr. Herne's only previous stage



experiences have been in touring companies of *The Man From Home* and a more recent production this season. It is interesting to note that two Hernes are seen in *Arizona*—Miss Chrystal and John.

WOOLDRIDGE.—Doris Wooldridge, who has played second lead in Keith's stock theater at Portland, Me., during the past season, returns thither to alternate in first leads. The season opens June 2. Miss Wooldridge, who is one of the youngest leading women on our stage, has won honors in many companies; more recently in the leading role of *The Common Law*, under the management of Al. Woods, and also with Margaret Illington.

RICE.—Among the old Casino favorites, along with Lillian Russell and Marie Jansen, none is better remembered than "Cheerily, Merrily, Verily Yours, Fanny Rice." Who does not recall her charming work in *Nadji*, and her sprightly, wholesome comedy, for five years, in *The French Ball*? Here is a picture of the clever and versatile comedienne, who has been indulging in the luxury of vaudeville stunts when she should be in some of the big musical productions on Broadway. These clever people of the Cottrell stamp are growing fewer and fewer. What a rejoicing there would be among the old guard to see Fanny Rice come once more into her own. Here's a word to the wise. Miss Rice is summing on the old homestead, Blanchard Farm, Franklin Falls, N. H., her young daughter Edith representing the sixth generation to dance in the old dance hall, which runs the full length of the house. The place was built by her great-great-grandfather, Blanchard, and she has the grants of land signed and sealed when all that part of the country was the Province of Massachusetts Bay. The Blanchards were the original settlers when the Indians were the only inhabitants. Her mother's name was Blanchard. There are 200 acres and a glorious view of the mountains, with Mt. Washington to be seen on a clear day.

BUCKLEY.—Miss May Buckley, the subject of our front-page picture this week, is well known to lovers of the dramatic stage and the motion picture theatergoer. She opened April 28 at the Colonial Theater, Cleveland, for a stock engagement. May Buckley is a popular favorite in this city, where she was last seen playing leading roles. The photographic reproduction is from a special picture taken by Moffett, of Chicago.

BOROS.—Ferkie Boros sailed on May 3, on the *Olympic*, for London, where her version of *The Seven Sisters* is to be produced at the Savoy Theater this month. Miss Boros, it will be recalled, translated *The Seven Sisters* from the Hungarian for Daniel Frohman. It has been set to music and produced as *The Love Wager*. She will visit Hungary while abroad to secure several plays that have never been produced in this country, and expects to bring over a

play by the author of *The Seven Sisters* for Mrs. Fiske; also a comedy for Daniel Frohman, and another play from the author of *The Typhoon*. She also expects to star next season in America in her own play, a strong four-act comedy.

SHERWIN.—Louis Sherwin, the breezy dramatic critic of the *New York Globe*, has an exhaustive and readable article on "The New Control of Our Theaters" in the May issue of the *Metropolitan Magazine*.

HARDING.—Lyn Harding returns to London in June for the festival and will play Brutus, Iago, and probably Faulconbridge in a big revival of *King John*, rather a contrast to the modern society lover in *Years of Discretion* at the Belasco.

SUMMARY OF PERFORMANCES

Following is a list of current attractions in New York city, with opening dates of engagements:

Belasco.—*Years of Discretion*, Dec. 25, 1912.
Casino.—*Pinafore*, May 5, 1913.
Century.—Angelina-Gattini Opera company, April 28, 1913.
Cohan's.—*Widow by Proxy*, Feb. 24, 1913.
Comedy.—*Her First Divorce*, May 5, 1913.
Cort.—*Peg o' My Heart*, Dec. 20, 1912.
Criterion.—*The Argyle Case*, Dec. 24, 1912.
Eltinge.—*Within the Law*, Sept. 11, 1912.
Empire.—*The Amazons*, April 28, 1913.
Forty-eighth Street.—*What Happened to Mary*, April 14, 1913. Produced at Fulton March 24, 1913.
Fulton.—*Damaged Goods*, April 14, 1913.
Gaiety.—*Stop Thief*, Dec. 25, 1912. (Closed May 3.)
Globe.—*Lady of the Slipper*, Oct. 28, 1912.
Harris.—*The Master Mind*, Feb. 17, 1913.
Hippodrome.—*Under Many Flags*, Aug. 31, 1912.
Hudson.—*Poor Little Rich Girl*, Jan. 21, 1913.
Knickerbocker.—*Sunshine Girl*, Feb. 3, 1913.
Liberty.—*The Purple Road*, April 7, 1913.
Longacre.—*Are You a Crook?* May 1, 1913.
Lyceum.—*The Ghost Breaker*, March 3, 1913.
Lyric.—*Arizona*, April 28, 1913.
Manhattan.—*The Whip*, Nov. 22, 1912.
Marine Elliott's.—*Romance*, Feb. 10, 1913.
New Amsterdam.—*Oh! Oh! Delphine*, Feb. 3, 1913.
 Produced at Knickerbocker, Sept. 30, 1912. (Closed May 3.)
Playhouse.—*Divorecons*, April 1, 1913.
Princess.—*Playlets*, March 14, 1913: *Fancy Free*, *Fear*, *Switchboard*, and *Any Night*. Food (added April 14, 1913).
Thirty-ninth Street.—*Five Frankforters*, March 3, 1913.
Weber and Fields's.—*The Geisha*, March 27, 1913.
Winter Garden.—*The Honeymoon Express*, Feb. 6, 1913. New edition presented April 28, 1913.

SHAKESPEARE'S CHARACTERS AS HUSBANDS AND WIVES

Among Shakespeare's Women, which would make the best wife? Portia has extreme administrative competence, cheerfulness, wit, reasonableness. She was proposed in a girls' school last Winter as the finest woman character in all literature, but voted down. Rebecca in "Ivanhoe" Jeanie Deans in "The Heart of Midlothian" and Margaret in "The Cloister and the Hearth" being among her rivals. "Portia has everything," said a man, "but nevertheless I don't like her. She is too triumphant. In spite of all that is said about her, her surface remains hard. It is only in the last act that she is human." Rosalind fascinates everybody. She is a public character. She shines for all. It would be hard to think of her as having most of her rays confined to so small a world as a single home, or even as many of them as would be required to light and warm such a humble universe through the long and quiet stretches of a lifetime. Miranda is very young, and on a desert island, but she would deserve her name in any situation. Beatrice? Perhaps one ought to be as buoyant as Benedick to feel equal to life with her. Juliet is the entire opposite of Rosalind. All her brilliant intelligence is melted into feeling and subdued to the purposes of her heart; and Viola has more than the fancy of Rosalind, with the devoted emotion of Juliet. Either Viola or Juliet would win probably with our men readers, and, in spite of the objections made to her, Portia would probably win among the most modern, positive, and progressive of our women readers.

There is no man in Shakespeare especially ideal to the minds of women—none, certainly, even Romeo, who begins to arouse as much enthusiasm as some in other literature. Shakespeare, himself a man, drew women with a touch that makes them loved by men; if he had been a woman probably the process would have been reversed. In fact, even although such a comparatively small part of the great novels have been written by women, a number of the heroes who are most popular with them are to be found in the writings of women, such as Rochester in "Jane Eyre," Darcy in "Pride and Prejudice," and Lydgate in "Middlemarch." When women produce a Shakespeare she will fill her plays with men who would make ideal husbands.—*Collier's Weekly*.

Broadway Favorites

A. E. Anson, whose artistic work in *Romance* this Winter at the Maxine Elliott Theater has been highly praised, is an Englishman, whose father is well known on the English stage, and is descended from ancestors well known before the footlights.

Mr. Anson began his stage career at the age of



Frank C. Benson, N. Y.
A. E. ANSON.

fifteen, at the Court Theater, in London, in *Vanity Fair*, by G. W. Godfrey. His success did not content him, so he returned to school for three years and studied to become an engineer, which was his father's choice. He found the study distasteful and decided to write, but at last he returned to the stage and made his second appearance with Billy Abington and in his father's company, appearing as the servant in *Jim the Penman*. This part is an especially difficult one, with its nineteen cues and no lines. Later on he appeared as Hawtree in *Caste*, and made his first pronounced success.

The following season Mr. Anson branched out as an actor-manager and toured the provinces as star in *A Brace of Partridges*, with the distinction of being the only person who ever made money out of the piece. He then joined Sir Beerholm Tree as Sir Andrew in *Twelfth Night*, Brutus in *Julius Caesar*, Brabantio in *Othello*, and other Shakespearean plays. The following Winter he toured in Shakespeare with the daughter of Mrs. Michael Gunn. The productions were lavishly mounted and acted by unusual talent.

After long seasons in Shakespeare, Mr. Anson starred in *The Walls of Jericho* for two seasons, supported Marie Tempest a season and Fred Terry for two seasons. Then he played in *Nan*—recently produced here—and in *Strangers Within the Gates*, by Henry Harding, which ended his European career.

The following year Mr. Anson came to America and made his debut at the New Theater, where he remained two years; headed his own stock, with Frank Gillmore, at the Teck, Buffalo; supported Ethel Barrymore, Madame Simone, and Doris Keane.

Last Summer Mr. Anson was featured with the Hunter-Bradford Stock, in Hartford, Conn., where one of his plays was produced. He returns to Hartford at the close of his season in *Romance*, and will there produce a new play of his own. He will also appear as *The Piper*, which will be given a lavish production.

PASSING OF RACE CARICATURES

In connection with the movement which was started by the Jewish community of Chicago to suppress race ridicule on the stage and eliminate this feature of amusement, not only as regards their own but all races, it may be interesting to note that William Hammerstein is the first vaudeville manager who has put his foot down.

An embargo has been placed on caricaturing comedians at the Victoria Theater, where hereafter persiflage of this kind will not be tolerated.

It will now behoove actors who have exploited this specialty to look for "green fields and pastures new."

NEW PRODUCING CENTER?

Chicago Said to Be Gradually Encroaching on New York's Prerogatives

In many quarters predictions are made that New York is gradually losing its grip as the producing center of the United States and that Chicago will before long claim that distinction. Statistics and facts are cited to back up this contention, and much is made of the claim that Chicago has higher ideals in drama and that managers and producers are more accessible and do not maintain the air of lofty contempt toward those who desire to market their talent.

A report of the Chicago Association of Commerce, made April 30, sets forth that: "Chicago is one of the great theatrical centers of the world."

"It will become the foremost dramatic producing center of this country."

"Its audiences enjoy dramatic entertainment that surpasses in excellence the production of any other American city."

"It has 116 playhouses, apart from the 452 moving picture houses."

"It has invested in its amusement and entertainment \$46,000,000."

"Its downtown playgoers pass into the box-offices annually \$6,800,000."

"It shows an annual attendance of 8,000,000."

It is known that a number of promising composers, playwrights and others have within a comparatively recent period shaken the dust of Broadway off their shoes and moved to the Windy City because of better opportunities. A near-successful composer was recently urged to go to Chicago to try his luck. After a short sojourn in the Western metropolis he returned full of enthusiasm and determination to pull up stakes.

"I've been urged for six years," he said, "to give up the struggle in New York and go to Chicago. I have a production coming soon on Broadway, but I'm through with New York."

He recalled that some of the biggest suc-

cesses and some of the most brilliant writers and composers had come out of Chicago: Robin Hood, The Burgomaster, King Dodo, The Wizard of Oz—Reginald De Koven, Harry B. Smith, the late Gustav Lueders, Frank Pixley, Frank Baum, etc. Chicago can also show a bigger list of long runs than New York.

"In Chicago," he continued, "a manager can always find time to talk to you, if you have legitimate business, and he seems to be interested in his work, not as a mere business, but as an art." In New York, when you do get a chance to see a manager, he treats you as though he thought you were a hopeless bore, and decides whether he will produce your piece or not while reading his mail. There is never even an attempt to get your point of view on your own work, after it is accepted; but the production is made in an off-hand way as though a play or an operetta could be produced as easily as an electric sign. In fact, I might say, he would pay more attention to seeing that the sign was right than the play."

The Association of Commerce reports that there are more than 100 permits pending for new theater buildings—this, notwithstanding the fact that the theaters within the city limits which present either musical comedy, vaudeville, drama, burlesque, or stock shows, number 116. With the 452 picture theaters and 11 park theaters open in the summer time, a total of 579 theater buildings.

The marked success of the Chicago Grand Opera company prompts the suggestion that Chicago may perform as important a service for dramatic art as it has for the opera. Perhaps at no remote time, the report says, the people of Chicago will awake to the possibilities of a municipal theater—a theater devoted to the development of the highest ideals in dramatic art.

DE KOVEN LIBRETTO PRIZE

Decision Awards \$1,000 Conditionally to Hilliard Booth—Best of 250 Books

The De Koven Opera Company has decided that out of more than 250 books submitted in the contest for the \$1,000 prize for the best libretto, the only one seriously entitled to consideration is entitled, *Jean Laette*, by Hilliard Booth, of Piquah Forest, N. C. According to the judges, the book was so bad that even that of the successful competitor must undergo changes before it is available for musical treatment. In some cases the plot was good and the lyrics bad; in others the lyrics were better than the plot. At all events, the long pending contest has been decided and *The Minors* feels grateful for the relief. The judges were Mr. De Koven himself, Mr. Daniel V. Arthur, manager of the De Koven Opera company, and Channing Pollock, himself a librettist. While some of the newspaper men who submitted books may think of Mr. Pollock's comments on their work as set forth in the report, is at least interesting. Here it is:

THE DE KOVEN OPERA COMPANY, 1 East 41st St. New York City, May 1, 1913.

DEAR DRAMATIC MIRROR:
Sir: I beg to send you subjoined the report of the judges of the prize competition for the libretto of a light opera, announced by the company in May last.

To the Directors of the De Koven Opera Company:
GENTLEMEN: As judges of the prize competition for the libretto of a light opera, announced by your company in May last, we have, after careful examination and consideration of the manuscripts received by us, to submit our decision in regard to the same. As it was a question of the disposition of the funds of a corporation, entered for a definite object—namely, to secure a libretto of the type of Robin Hood for production by the company, with music by Mr. De Koven, your judges, after careful consideration of the circumstances, deemed it to be fair and wise to adopt the following three conditions as a rule for determining as to which manuscript should be awarded the prize to all parties concerned:

First, That any libretto worthy of the prize to be awarded should be the light opera called for in the conditions as announced.

Second, That such libretto should be of sufficient length to provide an evening's entertainment of the ordinary duration.

Third, That such libretto should be of sufficient merit in subject and construction, dialogue and lyrics as to afford a reasonable chance of success when produced by the company, with such changes as would naturally be suggested in and by the usual rehearsals.

Under the first condition as above, a majority of the manuscripts submitted were necessarily eliminated from the competition as being musical comedies and plays with music, burlesque operas, extravaganza and musical farces, fairy pieces, pieces suitable only for amateur and children's performances, and satirical comedies, but not light operas.

The second condition eliminated a number of one, two, and even three act pieces, some with ideas of merit, but all too short to provide the required evening's entertainment.

Under condition three your judges are unanimously of the opinion that none of the remaining manuscripts comes within the terms of the competition as worthy, as in their present condition and in view of modern dramatic requirements not one of them could possibly be put upon the stage.

They would, however, recommend for consideration and future consideration, if not for unconditional award, the libretto of a light opera in three acts, entitled *Jean Laette*, by Hilliard Booth, of Piquah Forest, N. C., as an honest effort in the right direction and, because of its possibilities, with certain essential changes, as the best of the manuscripts of the required type submitted.

The results of the competition generally have been disappointing. Upward of four hundred and fifty cards of entrance were sent out, and upward of two hundred and fifty manuscripts were submitted for examination. The knowledge of stage technique and craft shown by the competing authors was surprisingly limited. In most instances, where the dialogue of a libretto was good the lyrics were bad, and vice versa; the construction was generally amateurish, and in choice of subject and the necessary comic relief the competing authors showed little appreciation of the requirements of modern audiences.

Very respectfully yours,

CHANNING POLLOCK.

DANIEL V. ARTHUR.

REGINALD DE KOVEN.

President.

Accepting the above recommendation of the judges, the company has decided to award the prize to Hilliard Booth conditionally upon the essential changes deemed necessary by the judges, and provided for by the terms of the competition being made.

Faithfully yours,

For the company,

REGINALD DE KOVEN.

President.

Hans S. Linné has been appointed conductor of the new Tivoli Opera House, San Francisco.

THE HORNIMAN PLAYERS

Next Year's Plans of Famous Company as Told to "The Mirror"

Boston, May 6 (Special).—When the Horniman company sailed back to England to-day several of the most prominent players declared that they would return to America next season. Offers have been made to them, individually and collectively, by American managers, but the probability is that Milton Rosmer, under whose art direction the plays of their repertoire have been put on, will have personal charge. He plans to bring Irene Rooke and a number of the other actors and actresses who have been special favorites here.

Alfred Beaumont, acting manager of the company, declared that Miss A. E. F. Horniman, proprietor of the Gaiety Theater, Manchester, and the company, would probably not be interested in an American tour next season. He said that she would confine her interests to the London season of the organization.

The Horniman company completed a tour of twelve weeks on this continent. An extra performance was given in Springfield, Mass., last night. Five weeks were spent in Montreal, four weeks in Chicago, one week in Ottawa and two weeks in Boston. The engagements in Montreal and Boston were the most successful financially, but Mr. Beaumont declared that the company were very well satisfied with the finances of the whole trip. In Boston they were fortunate in having the Plymouth Theater, with its fashionable clientele, and all of the nine plays put on here were well received.

The expenses of the organization were somewhat more than those of the Irish Players, for the productions were larger. Three carloads of scenery were carried.

A SENSATION BLOWS UP

The \$200,000 Paid the Hammersteins by Martin Beck Was "Stage Money"

A story appeared in a current publication to the effect that Oscar and William Hammerstein had received \$200,000 in cash in adjustment for violation of the United Booking Offices' "franchise," and thus "prevent legal proceedings over the Palace Theater vaudeville in the restricted Hammerstein territory," and a lot more of such fustian.

A representative of *The Mirror* was informed, at Martin Beck's office, that a friendly arrangement of the difficulties had been reached, without further consideration, and that there was positively not a word of truth in any report based on this bare fact.

Mr. William Hammerstein, when seen, said: "Our difficulties have been amicably settled, without a monetary consideration, and you can say that the friendliest relations exist between all parties concerned. Any report to the contrary is purest fiction and inspired by a desire to aggravate. The story published is without foundation, and in all its detail sheer invention. This kind of stuff is of a nature to which no one gives credence or pays the slightest attention."

Saying which Mr. Hammerstein's face assumed an "I-should-worry" expression, and *The Mirror* man bade him good-by.

TABLOID STOCK COMPANY

Alfred H. Brown is Presenting New Playlets at the Regent Theater

Alfred H. Brown has opened a tabloid stock company at the Regent Theater, on 116th Street, where he is presenting new sketches by ambitious young writers. The playlets are changed twice each week.

If the company proves successful, Mr. Brown plans to obtain a chain of ten or more theaters in the leading cities. Mr. Brown's players include players well known in Broadway productions, among them being David Powell, who succeeded George Heph in a leading role of *The Yellow Jacket*, and Helen Ormsbee, remembered for her hit with *Mary Manning in A Man's World*. The playlets are carefully presented, farce being varied with drama. Mr. Brown is anxious to secure new and unusual playlets of striking originality, especially costume one-act dramas.

LIEBLERS RETRENCH

Well-Known Firm Will Make No New Productions for a Year Except Two

On leaving recently for England, George C. Tyler, head of the Liebler Company, announced that for an entire year that company will make no new productions other than the two already contracted for—General John Regan, an Irish comedy, and the eminent English artist, Cyril Maude, who has never acted in this country before. Mr. Tyler announced that the theatrical taste of the New York public had become of a kind that he was unable to satisfy.

NOT "WISE GUY" IN TIME

Actor Hayes, Heads Not Minutes, Goes to Ludlow

Had Edmond Hayes been more particular to set his watch by a chronometer he would have made a ferry crossing to Jersey before a deputy sheriff nabbed him. It was the difference of one minute which is responsible for the actor's present sojourn in Ludlow Street Jail.

Hayes, who is known as "The Wise Guy" on the stage, came to New York last Sunday to spend the day in the city. His wife, Catherine Hayes, who obtained a decree of separation from him and an order for alimony, swore out a warrant for his arrest, which was, however, not returnable on Sunday. The one minute's difference in time delayed Hayes until Monday, when the trick was turned.

MYSTERY IN ACTRESS'S DEATH

Dada Fay to Have Been Killed by Drugs, Coroner Believes

Mrs. Dada Fay, an actress, of 45 West Sixtieth Street, while entering the vestibule of the building, on April 27, stumbled on the steps and in falling struck her chin upon the floor. Before an ambulance arrived she was dead.

Dr. Henry, of the Polyclinic Hospital, said the fall was not enough to cause death and that Mrs. Fay had been under the influence of a drug, probably heroin, at the time. She carried a gold mesh bag and wore several expensive diamond rings. Two other rings, containing large diamonds, were found sewed in the lining of her coat.

The Coroner ordered an investigation, including an autopsy.

ANNA HELD RETURNS

Next Season Comedienne Will Be Under the Management of John Cort

According to a recent announcement from John Cort, he has signed with the H. B. Marinelli Agency a contract that calls for the appearance of Anna Held at the head of one of the vaudeville companies he will send out on the road next season. Miss Held is now in Paris, and the frequency of late of press dispatches from that city relating the personal exploits of the actress have made it a matter of common theatrical gossip that she will return to this country soon. She is due here early in September.

FIELD'S TWENTY-EIGHTH TOUR

Al. G. Field, always optimistic, is even more so as to the future than usual. The success of the past season, closing May 1, has redoubled his confidence in the coming year. "Give them the goods and they'll buy," is his belief. Two big baggage cars will scarcely carry the scenery and effects planned for the big production of the Al. G. Field Greater Minstrels next season. In Panama. A spectacular opening entitled *The Minstrels of the Nation* is the gripping number that is expected to hold first place on the programme for Mr. Field's twenty-eighth annual tour. If brilliant costumes, beautiful scenery, entrancing music, elaborate electrical effects enhancing the work of half a hundred singers, dancers and comedians go for anything, Mr. Field claims his production will be superior to anything he has ever offered his patrons. William Walters's Gold Band will again be a feature of the organization.

SAVAGE GETS LEHAR OPERA

Henry W. Savage has added *Das Furstentum*, the score of which is the work of Franz Lehár and the book by Victor Leon, composer and librettist of *The Merry Widow*, to the list of his proposed productions of next season. His purchase of the American rights to Emerich Kahlman's *Zigeuner Primas (The Gypsy Chief)* was announced some weeks ago. In addition to these operettas, Mr. Savage has acquired the rights to a dramatic success now being played in Paris, and says that in the early Fall he will produce at least two plays by American authors.

BENEFIT FOR ROWLAND BUCKSTONE

A testimonial in aid of Rowland Buckstone, who was stricken down recently and is now an inmate of a New York hospital, will be given at Weber and Fields's Forty-fourth Street Theater on the afternoon of May 16. Among those who have volunteered are Al. Jolson, Cecelia Loftus, Melville Ellis, Ada Lewis, Harry Fox, Yansel Dolly, Doyle and Dixon, Molly King, Ina Claire, Charles King, Grace La Rue, Ernest Glendinning, Lyn Harding, and Joseph Kilgour.



THE ENGLISH CONVICT SHIP SUCCESS,
Now on Exhibition in the North River.

ACTRESSES IN PAGEANT

Sarah Truax, Pauline Frederick, Mme. Nordica, and Others in Suffrage Spectacle

The much heralded suffrage pageant, given at the Metropolitan Opera House on Friday evening, attracted remarkable attention.



SARAH TRUAX AS JUSTICE.

The house was sold out for two weeks and standing room was at a premium.

Rev. Anna Howard Shaw made the opening address, and ex-President Roosevelt spoke on "Woman Suffrage Demands in the Interests of Good Citizenship." After the prologue, written by Charles Hanson Towne, the pageant was given. Sarah Truax appeared as the Spirit of Justice, Pauline Frederick as the Spirit of Woman, and Madame Nordica as Columbia. Florence Fleming Noyes was seen as Hope.

Among the ladies appearing as States were Keith Wakeman and Mrs. John Corbin, while Margaret Wycharly and Mrs. Rupert Hughes were seen among the Sleeping Women.

CHICAGO NEGOTIATIONS

McVicker's and Colonial Theaters to Pass to Jones, Linick and Schaefer

Out in Chicago Jones, Linick and Schaefer, who started with a single nickel "movie," and grew so fast they hardly could count their money, have practically concluded negotiations for the purchase of McVicker's and the Colonial. If the deal is made the playhouses will go into popular-priced vaudeville at 10, 20 and 30 cents.

The Jones, Linick and Schaefer people have opened a vaudeville booking agency of their own, in offices in the Orpheum Theater Building in State Street, in preparation for the increased business. They have been booking from the Western Vaudeville Managers' Association.

It is known Mr. Jones has been dickering for the lease of the Colonial for some time. The big question was the length of the lease. Mr. Jones wanted it on trial for one year, it is said, while the Klaw and Erlanger people refused to let it go for less than a ten-year guarantee. The big surprise comes in the rumor that they are to get McVicker's, which always has been a paying theater.

The firm of Jones, Linick and Schaefer has made a success in the outlying districts with the Willard Theater, the Wilson Theater and the Crown Theater. In the loop the Orpheum has the reputation of being the biggest money making moving picture theater in the world. The firm has been desirous for some time of opening up vaudeville in the loop similar to that in the outlying districts.

MANY PLAYS CLOSE

Last Saturday evening three mid-season successes closed their New York runs. They were Stop Thief, Oh, Oh, Delphine, and The Conspiracy. The Gaiety and the Garrick theaters where the first and last of these attractions, respectively, were playing will remain dark until late in the summer. The New Amsterdam, where Oh, Oh, Delphine has been drawing the crowds for so many weeks, will reopen either next week or the week after with F. C. Whitney's production of Oscar Strauss's operetta, My Little Friend, for a summer run.

The Lady of the Slipper, with Montgomery and Stone, which has been playing at the Globe, will end its long run next Saturday evening, and no play is as yet announced to replace it.

The Passing of the Idle Rich survived only one performance at the Garden Theater, that of last Thursday evening.

A Good Little Devil, the fairy play by the Hostands, also ended its season's run at the Republic Theater last Saturday evening. That theater will likewise remain dark until early in the fall.

LAMBS' LADIES' GAMBOL

Annual Festival at the Metropolitan Opera House on Friday Afternoon

The Lambs will give their annual ladies' gambol at the Metropolitan Opera House on Friday afternoon. There will be, according to advance announcements, more stars than have ever been seen on one stage. In the language of the old-time press agent, it will be a "mammoth, mastodontic, monumental melange of gorgeous, glistening, glittering talent."

The performance will be opened by Victor Herbert's orchestra, and the Shepherd, Joseph H. Grismer, will follow in a brief address. A romantic episode, Even in the Wilderness, by Clay M. Greene, will precede J. Clarence Harvey in a poetic reading. What Will the End Be? another playlet, will be presented by Edwin Ellis, Joseph Herbert, George Leguere, Augustus Thomas, John Milner, G. W. Broadhurst, Leslie Kenyon, J. Hartley Manners, and Frank McGinn. Next Montgomery and Stone will appear in songs and dances.

The Green Beetle, an original two-act drama, will be offered by Edwin Stevens, Ethingham Pinto, A. Baldwin Sloane, Henry Mortimer, Paul Everett, John Sainpolis, Philip Klein, John Hendricks, and Max Bendix. This will be followed by that popular laugh-maker, Nat M. Willis.

The Broadway Belles, a singing and dancing ensemble by Raymond Hubbell and Robert H. Burnside, is expected to be a hit of the gambol. Among the "perfect ladies" will be Frank Moulan, Ernest Truax, Hazard Short, A. Baldwin Sloane, Ethingham Pinto, David Montgomery, Frank Reicher, Lawrence Wheat, Charles Kings, George Leguere, and Mortimer Weldon. "escorted" by Frank Deshon, Frank Lator, John Willard, Joseph Keegan, Charles E. Evans, Doctor Paul Evans, Joe Herbert, John Parke, Ernest Lambert, Harry Williams, Denman Maloy, and Morgan Coman.

After the intermission comes Robert Outcault, the cartoonist and raconteur; a comedy skit, The Naked Man, and Williams and Ayer.

The principal parts in Victor Herbert and George V. Hobart's "grand comic opera," The Village Blacksmith, will be taken by Donald Brian, Lawrence D'Oraay, Scott Welch, John Parke, Neal McKay, Ernest Lambert, Van Rensselaer Wheeler, Frank Reicher, and John Hendricks, while the "chorus" of forty will be of striking stellar importance. After Willis P. Sweetnam's blackface monologue comes the Lambs' Club skit, A Wolf in the Fold, written by Raymond Peck and George V. Hobart.

A capacity audience is anticipated and the receipts will go to the Lambs' building fund for a new club home.

FRENCH PLAYHOUSE HERE

Company Incorporated—French Players to Be Brought Over from Paris

Le Theater Francaise Company, Incorporated, is the name of a new organization whose purpose it shall be to present French classical and modern drama in New York by French players. It is not a commercial venture, but is prompted by the French-speaking population here which desires a theater of its own.

Many persons prominent in society have accepted invitations to be patrons and patronesses, and it is said that when the list of these is complete it will include names which will make it second in importance only to the Metropolitan Opera box-holders' list among similar activities. The managing directors of the organization are Alfred Baldwin Sloane, the composer, and Georges Raoul Votter. Their office is at 500 Fifth Avenue.

MAUD FEALY IN PICTURES

Another prominent actress has been induced to exchange the "legitimate" boards for the motion picture field. Miss Maud Fealy has accepted a tempting offer from one of the well-known motion picture companies to appear in screen events. The name of the company which will have the benefit of this charming young actress's art is as yet a secret, but it is understood that within two weeks Miss Fealy will head a first-class company in screen-play productions.

TALENTED YOUNG ACTOR

Few young players have the sterling ability and thorough experience of Earl Metcalfe, now a foremost player of the Lubin Motion Picture Company.

Mr. Metcalfe has been remarkably popular as a character man and heavy man in stock in Cincinnati, Holyoke, Indianapolis, Duluth, Memphis, Montreal, and New York city. For a long time he was the youngest recognized character man in stock. Last season he abandoned character work and became juvenile man with Lewis Cody in Stamford and Mt. Vernon, after which he played juvenile roles with Stella Hammerstein and Zaida Sears. For the last ten months he has been juvenile and heavy man with the Lubin Company. His work on the screen has attracted wide attention. One of his best pictures is The Moonshiner's Wife, in which he was featured.



HUNTER

BALTIMORE RYE

THE AMERICAN GENTLEMAN'S WHISKEY

WON THE CONFIDENCE AND APPROBATION OF THE PUBLIC MORE THAN 50 YEARS AGO AND THE STEADILY INCREASING DEMAND FOR IT PROVES IT IN EVERY WAY WORTHY AND WELL QUALIFIED

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

Mr. Metcalfe likes picture work and intends to remain in that field of amusements, although he has received many splendid offers to re-enter stock work for the summer.

Mr. Metcalfe is decidedly versatile. He has had a number of short stories and articles published. He is also a splendid all-around athlete and is a fine swimmer and rider.

A portrait of Mr. Metcalfe appears elsewhere in this Mirror this week.

LOEW IN ENGLISH CIRCUIT

Combine Involving \$5,000,000 and Twenty-seven London Theaters

Loew's London Theatrical Enterprises, Ltd., is the name of a new corporation to be formed, with a possible capital stock of \$5,000,000, the balance of power in the affairs of which will be held by the New York manager. Mr. De Courville will be actively in charge of the London end.

As a nucleus for what will be the biggest circuit of the kind in Europe, twenty-seven theaters in London and other cities are available. Mr. De Courville, who completed the negotiation with Marcus Loew on May 2, sailed on the Olympic the following day for London, where he will take final steps in securing the theaters referred to, and he expects to be back here in July with contracts for Mr. Loew's signature and also to confer with him upon the future policy.

"U. B. O." CHALLENGE ALL

Not satisfied with controlling the vaudeville situation, the United Booking Office of America now claim athletics as a branch of endeavor in which they possess no mean prowess, and in fact their "troupe" of ball players go so far as to challenge any non-professional team in the city of New York. Address all communications to the "Baseball Team," U. B. O., Putnam Bldg., Times Square. "Fifty-fifty" will prevail as usual. Teams composed of the staff of any theatrical paper are especially requested to answer.

NEW ALBANY THEATER OPENS

The newly completed Albany Grand, at Albany, N. Y., a Klaw and Brlanger theater, was opened night of May 1 with a performance of The Rose Maid. Many prominent legislators and State officials were among those present, as were well-known theatrical men from New York and other parts of the State to attend the function. Max Spiegel, of New York, and C. L. Robinson, of Albany, are the lessees of the house, which will play K. and B. productions exclusively.

LEVY CASE DISMISSED BY CONSENT

The case of Jack Levy against the Vaudeville Collection Agency was dismissed in the Supreme Court on April 27. The official record says, "dismissed by consent."

The original action was based on an alleged charge by Levy that the agency had unlawfully collected moneys belonging to him, while he was booking through the United Booking Office.

EARLY OPENINGS

What Happened to Mary is booked for a long season, opening Aug. 19 in Boston. Olive Wyndham, Alma Kruger, and Morris Foster, who have scored individual hits, will remain. Stop Thief will reopen the Gaiety early in August with Sam B. Hardy, Mary Ryan and the original cast, except Louise Woods, who will be seen in a new production. H. B. Warner in The Ghost Breaker will open in Boston early in September.

"SEVENTH CHORD" AGAIN

The Seventh Chord has been scheduled for an early production in Boston, and Fritz Schell is reported to be in the production. Albert Latscha, who went to Chicago with the production in the only male role, which Lewis J. Cody also played, has been secured to open at Union Hill this week in The Country Boy and will appear at the

Harlem Opera House next week in the same role.

RICHARD BENNETT DENIES

Will Not Go Into Comic Opera with Miss Gunning, as Reported

The Los Angeles Daily Tribune of April 29 published the statement that Louise Gunning and Richard Bennett were scheduled to appear in that city in a new musical comedy, of which the book and lyrics were written by Hayden Talbot and the music was composed by Louis Gottschalk, under the management of Oliver Morosco.

Richard Bennett desires to make known, through this Mirror, that he has the best of regards for Miss Gunning, but that he does not intend nor ever entertained the idea of appearing with her or anyone else in comic opera, and he wishes to emphasize this. Nor will he be co-star with anyone. He is now co-operating with his associates in Damaged Goods, which will run until May 24 at the Fulton Theater, this city, after which date this play will be definitely withdrawn from the stage.

In the fall Mr. Bennett will produce and manage a play by Margery Boston Cook entitled Lord Love You, in one of Morosco's Los Angeles theaters.

LILLIAN LORRAINE MARRIED

Lillian Lorraine and Fred Grashelmer were married on April 25, by Justice of the Peace Rudolph, in Hoboken, Broadway had learned before that Miss Lorraine, whose real name is Muriel De Jacques, was married, but this is really her first venture in that line. Her husband's first wife was Gertrude McCauley. She was divorced from Mr. Grashelmer some time ago in Chicago.

There were but few witnesses to the marriage, last Friday, and these were intimate friends of the couple. There was a wedding supper after the wedding at the Hotel Savoy, this city.

CONEY ISLAND SEASON ON

The Coney Island season opened with a fair Mayday on Sunday last. The estimated number of visitors was approximately 125,000, according to those who counted them. All other outing places in and about Greater New York had their fair quota of pleasure seekers.



Wm. F. F.

CECIL KINGSTONE

In loving memorial of Cecil Kingstone, who died May 6, 1913, in New York City, under a serious operation. A tribute of his devoted wife, Harriet Neville Kingstone.

UP TO DATE NEWS OF THE STOCK COMPANIES

NEW YORK STOCKS

The Talker was the Harlem Opera House bill last week, and Lowell Sherman as Lenox left nothing to be desired. He proved conclusively that he is not only a convincing actor, but an extremely finished and artistic one. J. Arthur Young was distinctly miscast, and Maria Oatman once more demonstrated that she is a remarkably clever and versatile actress. In the support were Florence Malone, Roy Gordon, Ione McGrane and the Harlem favorites.

The Academy of Music presented Checkers last week, and Theodore Fricbus acted the part to perfection. Frisella Knowles gave a careful performance, and Marie Curtis was at her best. Glenn Anders also deserves praise.

For her second week, Cecil Spooner presented The Man from Home. Miss Spooner carried the honors, and Rowden Hall assisted. Marquita Dwight is a good actress, but awkward, and Retta Villiers would be excellent if she refrained from trying to overdo being a lady.

David Powell, who replaced George Relf in The Yellow Jacket, opened as leading man, at the Regent, on Monday last. Helen Ormsbee is the leading woman. Eugene MacGregor, late in Oh! Oh! Delphine, played a special engagement with the company.

Corse Payton, on May 19, will open a Summer stock at the Park, at Columbus Circle, May 19. Edna Archer Crawford and Claude Payton will head the company.

CLEVER RALPH KELLARD

Ralph Kellard is being congratulated in securing the services of two of the foremost players on the stage for his Summer stock at Syracuse. Beatrice Prentice, whose husband, Harrison Ford, is leading man at the Wieting, Syracuse, will be Mr. Kellard's ingenue, and Baker Moore, one of the cleverest juveniles in the stock field, will hold that position. Lord and Lady Algy was the opening bill, and Mr. Kellard, Miss Prentice and Baker Moore carried off the honors.

HUNTER-BRADFORD PLANS

The Hunter-Bradford Players are rehearsing for their opening in Hartford, on Monday, in a new piece by A. E. Tromas, to be followed by Henrietta Crossman's The Real Thing, The Piper, The Taming of the Shrew, The Concert, The New Sin, and a new play by A. E. Anson. Henry Kolker will be the leading man and Deldre Doyle the leading woman. Miss Doyle is an English artist, who toured the West, as Everywoman, this season. A. E. Anson and Olive Oliver will appear, and Charles Trowbridge, Arthur Hurley and William Roselle will return. Robert Milton will again be stage manager.

CATHERINE TALLMAN TRIUMPHS

Catherine Tallman, long a favorite with John Craig in Boston and recently with Wagenhals and Kemper's Paid in Full, played the title-role in Little Lord Fauntleroy in Pittsfield, Mass., recently and scored a personal hit. Her work as Madge Blake in The Boys of Company B and as Bonnie in The Three of Us, is also worthy of mention. Wallace Worsley, George Hassell, Phillips Tead, James Ardmore, Albert Hickey, Julia Taylor, Charlotte Adams, Kate Ayon, and Madeleine Moore are favorites. The Belle was presented last week, with The County Fair in preparation.

STOCK IN TWIN CITIES

The Shubert Theater, St. Paul, will have a season of Summer stock commencing May 25. Manager A. G. Bainbridge is in New York organizing a light opera company and completing the reorganization of the Lee Baker dramatic company, which was at the Minneapolis Shubert last Summer. The two companies will alternate between St. Paul and Minneapolis, first offering a week of musical comedy or light opera, then a week of drama. Besides Mr. Baker, the dramatic company will include Edith Evelyn, Ida O'Day and others.

NEW LOWELL STOCK COMPANY

The Merrimack Square opened a stock season, Monday last, at Lowell, Mass., with an excellent presentation of Madame X. Grace Young, Lowell's favorite leading woman, played the title role, and Jason Roberts, who replaced Forrest Winant, as The Country Boy, en tour, played Raymond intelligently. Edwin Clayton and Edith Winchester are the principals. Quincy Adams Sawyer will be the second bill.

ELIZABETH RATHBURN CLOSES

Elizabeth Rathburn has closed her long and successful season in Hoboken, where, during the entire season, she has sustained the company by her artistic and clever portrayals, which have made her the big favorite she is. Thomas Shearer and Lavinia Shannon have already resigned. These three players must be awarded the highest praise for the best work done in Hoboken the past winter.

POLI WORCESTER PLAYERS

The Poli Players at Worcester opened on Monday last in Get-Rich-Quick Wallingford. Lola Downin showed ability as Fanny and won immediate success. Frank Wilcox in the title-role triumphed and Jack McGrath was given a hearty welcome. Others were William Raymond, Edith Wallis, John G. Fee, Frank Thomas, and Mary Hill.

"THE HEART OF A CHILD"

The Premier Stock company of Rochester produced, April 28, at the Baker Theater, a dramatization, in four acts, of the novel of the same title, by Frank Danby. The scenes are: a tenement in the London slums, Madame Violet's dressmaking establishment, the Frivolity Theater, and a room in a Paris hotel. The cast is as follows:

Johnny Doone William G. Morrissey
Mrs. Doone Louise Orellus
Bully Snaps Leslie Arnold
Lady Dorothea Latham Marjorie Smith
Madame Violeta Rosalind Clay
Lord Kidderminster George L. Kennedy
Joe Aaron Robert Graceland
Elfrida Mainwaring Myrtle Bladen
Lord Fortive George Harris

The story is that of a young girl, who grows up to grace and beauty of person and character, amid harsh surroundings, in London. He becomes acquainted with Lord Kidderminster, a scion of the aristocracy, who falls in love with her at first sight. Unfortunately his stern father is not enthusiastic about a wedding, and the young girl goes on the stage, all ending happily in spite of the odious attentions of an overbearing manager.

offer for the leading roles next season, will retire a few weeks, as Irene Timmons will play a special season. Carey Hastings's work each week is greatly appreciated and her ovations last several minutes.

Mary Keener, the new leading woman of the Castle Square, Boston, made her debut in The Wife. This week, The Fourth Estate.

The big stock favorite bill, The Boys of Company B, had capacity houses at the American, Spokane. Ruth Lechler as Eileen was charming, and Frank Darien as Chick was impressive.

Warda Howard has won the audiences at the Majestic, Wilkes-Barre, Pa. Each week her work is more openly appreciated by the public.

Louis Dean will support Emma Bunting in Memphis, Tenn. Charles Howson is the juvenile and Charles Crollus the comedian.

A stock will open at the Empire at Paterson, N. J., May 12. Frederick House and Nellie Young are two favorites of three years' stay who will be seen in the company.

Elizabeth Hunt has closed her season in



LOWELL SHERMAN.

John Craig, Henry Kolker, Paul McAllister, Alfred Swenson, Richard Buhler and William Jeffrey are a sextette of the best leading men in stock to-day; but foremost comes Lowell Sherman, the twenty-four-year-old youth, who in two months has become the biggest favorite in Harlem's stock history.

Lowell Sherman was born in San Francisco. His grandmother went to California with J. B. Booth, Jr. (the father of Edwin Booth), in the early fifties, from the Boston Museum, and played with the younger Booth through the mining camps. Her name was Kate Grey. His father, John Sherman, became famous at the Baldwin Theater, in San Francisco; and young Lowell, whose education is superior to the average actor, has had as tutors Belasco, Frank Keenan, Nat Goodwin, Louis James, and other famous artists, who have personally taken an interest in his career.

Mr. Sherman never takes himself seriously; which, however, is not his attitude toward the play. The longer and better the part, the easier it is for him to study it.

Indeed, he has a reputation for letter-perfect performances on Monday afternoons.

Mr. Sherman has headed stocks in Philadelphia, Milwaukee, Providence, Wilmington, and was leading man of the famous Jersey City Stock company last September. He originated Larry Brice in The Commuters, and has appeared on Broadway with Blanche Bates in The Girl of the Golden West; with Elsie Ferguson in The First Lady in the Land, in The Fatted Calf; with Nat Goodwin in The Easterner, and this season, at the Julian Eltinge Theater, he played the lead in Within the Law on a moment's notice. He has played every sort of role, from Shakespeare to female impersonations. His favorites are Malvolio in Twelfth Night, The Man from Home, Hiram in Mary Jane's Pa, and Sherlock Holmes.

Mr. Sherman holds that the young actor of to-day should feel more respect for the men of bygone days, read about them, and think more of the stage and its work than of the salary and the good times. If there were more actors like Lowell Sherman there would be no bad actors.

STOCK NOTES

The Mayer Stock, at the Orpheum, Haverhill, Mass., presented The Wife last week, with Valerie Valaire and Frank Elliott in the leads. Henry Grady, Adelaide Nye, and Willard Robertson contributed excellent support. The Great Divide followed.

Lorna Elliott, whose splendid work in Madame X and The Great Divide at the Broadway, Bayonne, N. J., brought her an

Holyoke and returned to New York. She played a special week in Springfield in The Greyhound.

James Kyrie MacCurdy, for three years with Keith's Gotham Theater, Brooklyn, has been engaged to play the title-role in Get-Rich-Quick Wallingford at the opening of Poli's Theater in Scranton, after which he goes to Wilkes-Barre for the Summer under the same management.

Edwin H. Curtis, stage director of the



EARL METCALFE,

Youngest Character Actor in Stock, Now with Lubin.

Columbia Players for the past four seasons, has signed a fifty-two weeks' contract to become the producer of the plays at Poli's Theater, Washington, D. C., his opening play being 'Way Down East.'

The many friends and admirers of Alfred Swenson, who was compelled to retire as leading man from the Gotham, Brooklyn, because of a serious operation, has sufficiently recovered to enable him to open, as leading man, at Poli's Scranton Theater, next week, in The Gamblers.

Mac Desmond has closed her season as leading woman at the Gotham, Brooklyn, and will open Monday at Niagara Falls, N. Y.

At Poli's, Springfield, Mass., The Greyhound was presented last week. Carl J. Brickert gave a masterful performance. Roy Phillips and George Oip were especially engaged.

Green Stockings was the opening bill at the Broadway, Springfield, Mass., last week, and afforded George Soule Spencer and Louise Randolph excellent opportunities. The best support was given by Morris Burr and Philip Quin. The roster includes Emory Alton, Janet Hopkins, Teresa Dale, Mathilde Deshon, Harmon MacGregor, George Roberts, Robert Smiley and William Randall.

Leah Winslow, Charles Balsar and their associates produced Lady Frederick at Northampton, Mass., last week.

The Drama Players, under Kendal Weston, closed a thirty-three-week season in Lowell, Mass., last week, with The Witching Hour. J. Anthony Smythe, Constance Jackson, Isaac Dillon and Grace Young were the favorites of the season.

Charles Klein's The Gamblers, with Harriet Duke and Frank Charlton, opened the Poli season in Wilkes-Barre, Pa., last week. John Harold and James Moore deserve mention.

Forrest Winant will again be at Elitch's, Denver, this Summer.

At the Savoy, Pasadena, Cal., William C. Dowling's Stock company opened in The Man on the Box last week. Dowling and Josephine Dillon are the leads, with Dell Harris, Daniel Reed, Warren Ellsworth and Minnie Janiki in support.

Charles Waldron and Madeline Louis presented The Admirable Crichton at the Alcazar, San Francisco, recently.

As Alias Jimmy Valentine, Robert Gonnas was given a big chance at the Baker, Portland, Oregon. Walter Gilbert as Red and Alice Fleming as Rose gave excellent support.

William Faversham's role in The Squaw Man was acted by Lee Lindhard at the Princess, Tacoma, Wash., last week. Florence Bell was seen as Naturich and Betty Barrows as Diana.

Del S. Lawrence scored a triumph with The Greyhound at the Avenue, Vancouver. Louis Ancker played the title role, Maude Leone his wife, and Ethel Corley was Deep Sea Kitty.

Sammy Ronan is to play the part of Willie, in Get-Rich-Quick Wallingford, with the Poli Stock Players at New Haven, Conn.

Grace Bryan is the leading woman for the John Pollock Stock at the Grand Opera House, Youngstown, Ohio, and scored a success in the part of The Talker, the company's offering for the week of April 28-May 4. The Little Grey Lady follows.

John Meehan, whose special spring tour in The Man on the Box was brought to a close on Saturday last, opened Monday, as a feature with Lester Loneragan, at Salem, in Arizona. Meehan as Colonel Bonham was at his best. Amy Ricard as Bonita was winsome and convincing. Miss Ricard is an artist of rare talent.

LONDON IS OVERDONE

Cheap American Acts Crowd Out Merit—Old Songs and Old Acts Cut Salaries

An American actress who has had the best bookings in vaudeville, both in this country and in England, writes to *THE MIRROR* in a pessimistic mood about conditions in the London music halls. Among other things, she writes:

"Things are getting as badly over here as over there. There are so many American acts here now (mostly all rag; but the craze is beginning to die out), or coming over—acts you never even heard of at home—while, when they do get here, find the field so overcrowded that rather than its idle accept almost any sum. So almost all the acts at the various houses are American, and some of them so bad that you wonder how they ever had the courage, while acts commanding a fair salary—except a few with very big names—are pushed into the background or are resting on their laurels. In spite of the splendid success I've had, I, too, am resting at present, unless I care to accept a ridiculous salary. They say that all the books are so full they don't know where or how to place the people.

"The London Opera House has opened its doors again, and I understand the offering met with much favor, especially the spectacular side of it. I read this criticism the other day: 'Miss Shirley Kellogg met with great success last night with a splendid new song, sung from a stage box: "Who Are You With To-night?" And the hit of the London Opera House Review was a new song, "The Yama Yama Man"—a child's song—and "Sumurun."

"I see great changes and improvements in *THE MIRROR*, and I am sure it is in greater demand than ever. It is keeping pace with the times, and I congratulate it."

UNITED THEATRICAL ASSOCIATION

The incorporators and directors of the United Theatrical Association held a meeting, April 20, at 141 West Seventy-first Street, to pass upon and accept by-laws and elect officers. The association already comprises quite a list of members, and has arranged to give a Musical Tea about the middle of May, when an interesting programme will be presented by professional members of the organization.

The officers elected are: President, Mrs. Belle de Rivera; first vice-president, Richard Purdy; second vice-president, Mrs. Edwin Arden; third vice-president, Alfred G. Robyn; fourth vice-president, Frederick F. Schrader; fifth vice-president, Mrs. James Madison Bass; recording-secretary, Mrs. Robins A. Lau; corresponding secretary, Mrs. Edith Ringer; treasurer, Robins A. Lau; historian, Mrs. Susan Westford. Platon Brounoff was appointed chairman of Music for the Musical Tea, announced for some time in May, and Mrs. B. Neidlinger chairman of Entertainment and Reception.

ACTRESS AND JOURNALIST MARRIED

Virginia Millman, leading lady at the Hathaway Theater, Brockton, Mass., accompanied by George Bowman and Lillian Stewart, of the same company, took an automobile ride to Boston, after the evening performance April 26, to play one of the two principal parts in a midnight marriage with Harold B. Sturgis, a newspaper man in Boston. The couple intend to locate in New York city after the season closes.

"POOR LITTLE RICH GIRL" CHANGES

The Poor Little Rich Girl has undergone many changes. Frank Currier, Boyd Nolan, Helen Dwyer, and many of the minor characters, have resigned to join Summer stocks. Irene Oshier, as the mother, has made a distinct success, and Gladys Fairbanks, whose Jane has created much comment, will remain throughout the season.

ACTOR HURT IN BOSTON

Donald Meek, an actor at the Castle Square Theater, narrowly escaped death several days ago, when a heavy beer barrel dropped from a team onto his head, just as he was stepping out of the stage door of the theater after the morning rehearsal.

ELEANOR GORDON ROBBED

Eleanor Gordon, leading woman with Otis Skinner in Kismet, which closed its season in Boston, upon leaving the theater on Saturday last, found, and on recovering consciousness discovered that \$300 had been taken from her pocketbook.

SUCCESS IN LONDON

Two favorites of the London season are Oscar Schwarza, who has made a big hit on the other side as a dancer and singer, and Claudia Carlstadt, who is also scoring a success.

NEW THEATER AT GREENFIELD

GREENFIELD, MASS., April 28 (Special).—Greenfield, Mass. is proud in the possession of a new theater which realizes a long dream of this community. Ten years ago the Opera House closed its doors, and since then the people of Greenfield have been without a home for the drama and without theatrical performances, excepting such as were prepared by amateurs in a theatrically inadequate hall. Now that the place has the new Lawler the townspeople are demonstrating their appreciation by liberally turning out when good attractions visit them. On the opening night, when *The Rose Maid* was the attraction, the house was crowded, every seat being occupied. The following day and night *The Old Homestead* played

to two capacity audiences. Indeed, there were several hundred who could not be accommodated. The future of the Lawler looks bright.

LIEBLERS LEAVE CENTURY

At the End of the Present Season Well-Known Producers Will Seek New Quarters

When the Angelina Gattini Light Opera company closes its spring season at the big Century Theater, late in May, the Liebler company will relinquish its lease on the building and seek new offices and a new theater for the coming theatrical year. This year the Liebler Company has produced at that theater the two big spectacular pieces, *Joseph and His Brethren*, which has just closed its long run, and *The Daughter of Heaven*, which opened the season there. It has not yet been decided where the new offices of the company will be located. Before the end of the season the definite announcement on the subject will probably be forthcoming from the regular sources.

OTIS SKINNER UNDERGOES KNIFE

Well Known Actor Undergoes Mastoid Operation in Indianapolis

Otis Skinner, who is in a serious condition from an abscess of the ear, was operated on at the Methodist Hospital, in Indianapolis, on May 2. The patient will probably remain in Indianapolis for three weeks.

Mrs. Skinner, who was summoned, arrived in Indianapolis from Boston last Wednesday. Mr. Skinner has been suffering from ear trouble some four weeks.

The operation, performed by Dr. Lafayette Park, disclosed that Mr. Skinner's condition was far more serious than at first supposed and there is much apprehension concerning the outcome. The patient has been suffering from mastoiditis and the trouble, it was found, had reached the membrane of the brain, but had not yet affected it.

Mr. Skinner's desire to finish his Boston engagement was responsible for neglecting to have the operation performed in time. His intense suffering has induced loss of sleep, so that he was in a weakened condition when Dr. Park performed the operation. The doctor believes, however, that Mr. Skinner will come around all right if the trouble does not spread to the brain.

ASK SUNDAY MAIL DELIVERY

Protest Against Sunday Non-Delivery Act by Actors

Names of members of the theatrical profession and traveling men led by an overwhelming majority on the list of those who exercised their constitutional right to petition for redress of grievances, before Postmaster-General Burleson, in Washington, on April 30.

The Post Office Department is charged with responsibility for the non-delivery of Sunday mail, whereas the change was brought about by act of Congress. Special delivery mail only is excepted.

The new law deprives actors and actresses and traveling men of home letters and other correspondence on the only rest day they have. The petition asks for the continuance of Sunday mail deliveries at all hotels and theaters.

FROHMAN ILL IN LONDON

Friends Alarmed Over Manager's Condition—Al Woods Hurt in Taxi Accident

LONDON, May 1 (Special Cable).—Friends of Charles Frohman here are greatly concerned about his health, the condition of which is causing them anxiety.

The American manager has visibly declined since his arrival on this side, and he is now confined to his rooms in the Savoy Hotel, where he declines to see all callers. Even telephone calls to his rooms are positively interdicted.

Al Woods, who arrived here from the Continent a day or two ago, had a narrow escape from serious consequences in a taxicab accident.

While riding with his manager, Jacob Rosenthal, on Regent Street, to-day, the car skidded, climbed to the sidewalk and crashed into a shop window. A shower of glass rained upon the two occupants, gashing Mr. Woods' leg and severely cutting the arm of Mr. Rosenthal.

BROWN AND BROWN

Chamberlain and H. H. Brown have opened an office in Aeolian Hall for the purpose of working in the interests of only a few well-known artists and promising players of the younger generation.

JOHN DILLON'S DEATH

John Dillon, the well-known comedian, who died at the home of his son-in-law and daughter, Mr. and Mrs. Richard E. Parker, 5000 Washington Avenue, Chicago, April 21, was buried April 23. Among the many friends attending the services were George Stevens, leader of the orchestra, J. Duke Murray, and Simon J. Forhan, who were actors at Wood's Museum, and also the well-known manager, Will J. Davis.

CORT HAS NEW PLAY

John Cort has obtained the rights to a new three-act comedy, *The Marriage Game*, by Anna Crawford Flexner, who dramatized Mrs. Winslow of the *Cabbage Patch*. Mr. Cort is planning to produce this comedy in New York early next season.

The BOOK of the WEEK

IRISH PLAYS AND PLAYERS. By Cornelius Weygandt. With illustrations. Boston and New York: Houghton, Mifflin Company. \$2.00 net.

Twenty years ago the term "Celtic Renaissance" was first heard throughout all lands where English literature was cherished; for the past five years the term has come to mean almost specifically the dramatic writings of Irish playwrights, like Synge and Yeats and the younger men such as Lennox Robinson and T. C. Murray. "Had I been writing five years ago," observes Mr. Weygandt, "I should have said that it was in poetry that the Celtic Renaissance had attained most nobly, but since then the drama has had more recruits of power than has poetry, and it is a question as to which of the two is greater an art. There is no doubt, however, but that the drama has made a stronger and wider appeal, whatever its excellence, than has the verse, and it is therefore of greater significance for its time than is the poetry, whatever the ultimate appraisement may be."

The literary tradition of Ireland, as it has expressed itself in English literature, has in many respects been a curious one. Except for George Moore in our own day, there has been no Irish writer gifted with the power of sustained narrative—that is, no novelist. And in the field of the essay—satirical and polemic—the writers that have had Irish blood in their veins have made no avowed attempt to interpret Irish life. Not until the Celtic Renaissance have the intimate sides of the Irish genius become, so to speak, articulate. For the "patriotic" societies to complain that these writers are not really national, because they learned their technique from foreign literature, smacks a bit of the excessive self-sufficiency of the true Irishman. As Mr. Weygandt says: "These dramatists have been more resolutely native, in fact, many of them, than the national dramatists of other countries have been, of France and Germany to-day, of the Spain or the England of the Renaissance. It is in character, in ideals, in atmosphere, in color, that drama must be native, and in color and in atmosphere, in ideals and in character the Abbey Theater drama is Irish." The present reviewer has gained more insight into and knowledge of the hopes and feelings of the Irish race, of its unquenchable spirituality, through witnessing performances of the poetic riders to the sea, the ironically humorous Playboys of the Western World, the give-and-take farces of Lady Gregory, and the newer realism of such players as Maurice Maeterlinck and Mabel Marryat, than through any essays on the Irish or through the literary works of earlier men from that country, birth in which seems so strong a guarantee of quickened imagination.

Dramatic art seems to have two functions, one aesthetic, one moral. On its aesthetic side, dramatic art gives us a deeper interpretation and insight into human character, satisfying, one might almost say, for its own sake; on its moral side, dramatic art gratifies that inner craving in all of us for what is fine and beautiful simply in itself, and morality, if it is anything at all, is the harmonious and successful issue of all our deeper desires. Thus, paradoxically, art when it is most artistic, accomplishes its moral purpose; when it is most moral, it accomplishes its artistic purpose. The plays of these Irishmen happily bring to cheerful fruition both aspects of true dramatic art. They give us genuine interpretation of Irish life and character and they are intrinsically beautiful, like a Greek statue or a Gothic cathedral, in themselves.

Hence it is with especial enthusiasm that we greet Mr. Weygandt's very able book on a fine and serious national art. The task to which he has committed himself he accomplishes well. He has a personal acquaintance with the history of the movement. He has sound literary judgment, and he writes interestingly. The dramatists he discusses include W. B. Yeats, Edward Martyn and George Moore, George W. Russell, Lady Gregory, J. M. Synge, William Sharp and many of the younger writers. The volume is capably illustrated, and contains a really helpful index. We can heartily recommend the book to all those to whom the drama still seems to have affiliations with a great and serious art. Space forbids a summary of even the author's most interesting judgments. The book is in no sense an impressionistic monograph; it is a study.

H. H. S.

An illuminating introductory essay, "The Poet's Place in the Scheme of Life," in William Watson's latest book of verse, "The Muse in Exile" (New York: John Lane Company), is the most notable thing in this small volume. "The true function of the poet to-day," says Mr. Watson, "is to keep fresh within us our often-fading sense of life's greatness and grandeur. This need for the poet is felt by but few persons to-day." The public imagines the poet a being "who dwells apart from life as to all its larger manifestations: a person uninterested in politics, in sociology, in the progress of the human species; a dreamy, intellectual, and generally neurotic creature, concerned chiefly with the manufacture of strange epigrams and the analysis of his own equally strange and not very important emotions." The mood of Mr. Watson's revolt at this indifferent attitude is best expressed in his own poem, "The Muse in Exile."

"Let me not alight her. Let me not do wrong
To her whose child I am: this giant Age,
Cumbered with her own hugeness as in the
womb
Of giants. Yet too openly she herself
Hath slighted one of Time's great offspring:
she
Hath slighted Song; and Song will be re-
venged:
Song will survive her; Song will follow her
hears,
And either weep or dance upon her grave.
For in Life's midmost chamber there still
burns
Upon the ancient hearth the ancient fire,
Whence are all famelike things, the un-
quenchable Muse
Among them, who, though meanly lodged to-
day,
In dreariest outlands of the world's regard,
Forme the hour when Man shall once more
feel
His need of her, and call the exile home."
None of the other poems in this volume
are especially memorable.



Stafford Penigberton, America's leading classic dancer, now with Gertrude Hoffman in *The Garden of Girls*, en tour.

JULIA SANDERSON IN COURT

Testifies Against Colored Maid Charged with Theft of \$4,000 Worth of Her Diamonds

Julia Sanderson appeared in Judge Crain's part of General Sessions, on May 1, to testify against Cora Pike, colored, former maid, on trial for grand larceny, for stealing diamonds from her former mistress valued at \$4,000.

Miss Sanderson testified that the sum—thirty-six, in graduated sizes—were given from her trunk in the Willard Hotel, Washington, on Feb. 2 last. After Cora's arrest Miss Sanderson said she saw her in the West 100th Street police station, and that the girl admitted stealing not only the diamonds, but also \$50 worth of jewelry, which disappeared from Miss Sanderson's room in a Chicago hotel.

GEORGE CLARKE'S LIBRARY SOLD

The library of the late George Clarke, one of the principals of the Daly troupe, was sold at the Richmond auction room on April 30. It contained old playbills, photographs, manuscript plays and first editions. There were additions from outside sources, and it was one of those that brought the best price of the day. The family papers and private correspondence of the Clarke family, including the letters of George Clarke to Walter H. Benjamin for \$165, and a list of about 20,000 pieces, some of which were many letters interesting to a student of the Netherlands and many historical autographs, including Louis XVI., Louis XVIII. and Pope Pius IX.

ACTRESS WEDS PHYSICIAN

A romantic marriage ceremony took place in Albion, N. Y., April 13, when Miss Hood of Patterson, N. J., leading lady of the Bohemian Stock company, which was playing at the Pratt Theater, became the bride of Dr. Lester Irvine, of Albion. Mr. Irvine came from Washington and before the performance they were united in marriage by the Rev. Charles H. Van Alstyne at his home in South Street. The ceremony was performed by the Rev. Charles H. Van Alstyne, who was married on the stage here in Oct., 1911. A peculiar circumstance is that both couples were playing the same parts on the same night of the week in the same place, and were married by the same minister.

RELIEF FUNDS FROM THEATERS

Daniel Frohman, as treasurer of the theatrical committee which collected funds for the flood sufferers in the Western States, sent a check for \$5,000, to the Mayor's relief fund on May 1. The money will be turned over to the Red Cross for distribution.

FROM CHICAGO

"Money Moon" New at Powers's. Combine of Dash and Humor. McVicker's "Quo Vadis" Pictures. "Manger to Cross" at Cort's. Religious Play at Auditorium. New Section for Playhouses.

MINNIE BURMAN, Suite 61, Grand Opera House Building, Chicago, May 6 (Special).—Wally Decker, well known and well liked, is now press representative of the Palace. Clever friend McVicker, it seems, had more work than even he could look after and so Mr. Decker took over the publicity at the small Palace Theatre. Now in the Palace Building doing live press work for the other attractions controlled by Mr. Decker.

The new attraction at Powers's is J. Hartley Manners's dramatization of Jeffrey Farwell's widely read story "The Money Moon." The sponsors are Oliver Morosco and Charles L. Wagner. We don't mind saying that the scenery was "designed and executed" by Unitt and Wickes. These scenic sets—there are three of them—are exceptionally charming and beautiful. The landscapes are done in such mellow, harmonizing tones that the designers and "executors" thereof deserve to be pat on the back.

Orrin Johnson plays with dash and humor the part of the hero who finds the Money Moon and the girl of his dreams. Margaret Leslie is charming and lovable, you might imagine, as the girl whose farm is about to be sold over her head. Lennox Pawle scores a noteworthy hit in the character part of Adam. Virginia Foster is delightful as the small fortune hunter. Others in the cast are E. House Peters, John Gilmore, Frederick B. Weston, Landan Gillet, Gordon Burry, John Rogers, Harold Galle, Ada Dwyer, and Margaret Kaye.

McVicker's new has the picture drama, Quo Vadis. The Olympic is doing excellent business with high-class pictures. The Cort, too, is showing fine pictures—From the Manner to the Crown. George Cohan remains at the Grand Opera House and William Collier remains at the Princess. Blanche King is still at the Illinois, and when Dreams Come True remains as the offering at the Garrick. At the Auditorium the great religious production, The World in Chicago, begins a month's engagement. Robert T. Haines and his company are the headliner at the Palace. Edwards Davis and his company are the Palace bill. The Imperial has The Yoke and a Menagerie of the Underworld in at the Victoria. The Opera's attraction is The Third Degree, and the National has Mother.

Frank A. C. Germon, president of the Imperial and Victoria theatres, requests me to deny emphatically the published reports that these theatres will change their policy of playing traveling stock companies by installing a permanent stock company in each theatre. Neither house," writes Mr. Germon, "has any idea of changing its present policy—now or in the future. They will both continue to play the road attractions supplied by Blair and Haylin.

The engagement at Powers's of selling the best seats for 50 cents beginning at 1.50 each evening, seems to be working—the people are buying seats. A man may have to miss part of his dinner to get down in time to get a 50-cent seat, but 50 cents from 52 leaves something like 2 cents—enough to buy another dinner. If I were running a theatre, it seems to me my main object would be to "get the money in the house." If I could get in more money at 50 cents, and \$1 a throw than at \$2, I would sell at the former figure. Mr. Powers appears to have proved it this way.

Looking ahead we ask in amazement. What is going to become of the Loop theatre? Month by month property in the Loop is becoming more valuable. Will the theatres keep their eyes against the skyward skyscraper? If not, where will they get South or North, East or West? The question must interest theatrical men who look ahead.

LETTIE McCLURE.

FROM WASHINGTON

Dancing School Pupils Will Act. Fairy Extravaganza the Vehicle. Four Weeks of English Opera. Columbia Players' Third Week. Choristers at the White House. "The Nymph of Joy" for Society.

WASHINGTON, May 6 (Special).—David Warfield's appearance in The Return of Peter Grimm was one of the big engagements of the season and incidentally it may be mentioned, the first engagement of the star at the National. Attendance of a thoroughly crowded nature gave most positive welcome to Mr. Warfield. For the current week, given over to May commencements of local dancing schools, the first half 5-7 presents Cora B. Shreve's advanced dancing pupils in a three-act fairy extravaganza entitled The Palace of Dreams, written by Miss Shreve and staged by Morgan A. Sherwood of the National; the remainder of the week occupied with various engagements. Monday, May 12, Polina of 1912. May 18, the Aborn Grand Opera season of eight operas, for a four weeks' stay. During this engagement the orchestra and chorus will remain stationary.

At the Belasco. All for the Ladies was a thoroughly attractive offering and a production which gives A. H. Woods a superiority as a producer in the elaborate and costly staging and costuming. Sam Bernard was a constant funmaker in his original Teutonic style and method. The week was a most enjoyable one. Little Women. W. A. Brady's presentation, in the current week's offering that enjoys an excellent Monday night opening. Hindie Wakes follows.

The Columbia Players in the third week of a crowded such season, with the capacity absolutely sold during every performance of the past week presented a performance of extraordinary merit of the A. W. Pinero play, His House in Order, for the contributing excellence of which, the producer, Edwin H. Curtis, before his departure to local fields, deserves strong credit. A Royal Family is the current offering.

THE NEW YORK DRAMATIC MIRROR

The Paulist Choristers of Chicago, one of the most famous singing organizations, completing an extended tour, sang at the White House last Tuesday afternoon upon invitation of President Wilson before an assemblage of specially invited guests. They were under the direction of the Rev. William J. J. Finn, C.S.P. In the afternoon at the Columbia at 3.30 the chorists gave a public concert that was strongly attended.

It is not generally known, but in the new formation of the opposing wheel in the burlesque field, an offer was made to the Metropole, owners of the Columbia, for a lease of their theatre for a period of years at a rental offered of \$24,000 a year, which was immediately turned down.

The Poli Stock company in last week's presentation of A Butterfly on the Wheel scored a notable success. A performance that was most liberally applauded by audiences of large numbers. Way Down East is the current week's offering.

At the Belasco Friday afternoon of this week the farcical dramatic performance of the Chicago Grand Opera company, when Hamperdick's fairy opera, Hansel and Gretel, will be sung with an excellent cast, with Marie Cavan, an American prima donna as Hansel, and Mabel Nieseman, the California cantatrice, as Gretel.

A big society event is of the near future when The Nymphs of Joy, a new morality play, will be given by Mrs. Christian Dominique Hemmelt, the author, at the Columbia May 30, under the auspices of the Congressional Committee of the National American Woman Suffrage Association. In the role of Thelma, daughter of Hamilton General Buchanan, retired, will be seen.

The supplemental stock season inaugurated by Manager John W. Lyons, of the Academy of Music, with Ed. Howland's excellent co., presenting popular plays with success at prices 10, 20, and 30 drew crowded audiences to witness the coming of the new season and the new, excellently presented. East Lynne is the present week's offering, with Mr. Hand as Archibald Carlyle and Miss Cameron in the dual role of Lady Isabel and Madame Vine.

Chicago's is crowded with exhibitors to enormous crowds, the moving and talking pictures—a great feature for parties.

The crackerjack burlesque show, The American Beauties, with Ock and Lorenz and Fay St. Clair, extra leads of a clever company, filled the Garrick during the past week. Next week, The Great White Way.

Sam Bernard, the star in All for the Ladies, to round up his week of pronounced popularity and excellent attendance at the Belasco, accompanied a wagon with President Hamperdick, Standard Taylor to sell seats in the box-office Saturday matinee, occupying the treasurer's chair for the hour between 1 and 2 o'clock, and answer all demands for his attraction, and the attraction to follow, which the comedian seemed, and for that hour the comedian had a busy time in which he won out, proving a most interesting dispenser of choice places, accompanied by a delightful line of conversation not tinged with the German dialect. Mr. Bernard loved to spend his time in the box-office watching the sale, listening to remarks, observing the whims of patrons, and often selling seats over the telephone.

JOHN T. WARD.

FROM LOS ANGELES

Story of the New Play, "O. Jee." Naughty Wife and Good Son. Politics and A Railway Trust Job. Piece Ticked the Western Folk. Eastern Successes Doing Well. "Mission Play" a Record Breaker.

LOS ANGELES, May 3 (Special).—Hayden Talbot's new play, "O. Jee," gave its first production the Burbank April 30-31, and with more than ordinary success, as it is quite pleasing. The story of the play has to do with a writer whose initials form the title, O. Jee. Unfortunately he has a naughty wife, but a good son, the latter having innocently become entangled in a counterfeit play in Rome. The father, of course, saves the son, and during the attempt at a set-away, is rewarded with a bullet in his arm, and takes refuge in the house of the sheriff, who is out searching for him. The sheriff's daughter suspects this is the man her father is looking for, and holds him by playing the piano, but when O. Jee tells her the truth about his son, she makes it possible for him to make his escape. O. Jee becomes a candidate for the Senatorial chair, but will not declare himself on the Panama Canal bill relative to free tolls, which apparently is a railway trust scheme. At this period in the play the sheriff's daughter is working on a New York newspaper, and "nine in the bud" the scheme and plan of the trust and the secret service of which the sheriff is the head. In order to ruin the chance the election of O. Jee, throughout all of this she is accused of scandal with O. Jee's son, but is finally cleared from any suspicion, and in the end she wins the Senator. The play savors much of melodrama, but is successfully handled with excellent character parts, with much suspense in critical scenes, much laughter, sentiment, and sympathetic touches. Frances Ring played the role of the daughter, Ruth Stillman appeared in this characterization perfectly, and with much charm and keenness of the role. Mr. Edwards, cast in the role of O. Jee, distinctly and successfully handled his part. The part of the sheriff fell in the capable hands of David Hartford, and Hershall Mayall handled the minor role of a counsellor most effectively. Grace Travers, a Washington lobbyist played her part with charming impersonation. Forrest Stanley ably handled the role of Scott Emerson, the son of O. Jee. The balance of the cast were ably selected, and the whole performance was excellently given. At the opening performance Mr. Talbot was compelled to recognize the applause by a neat little speech.

The Butterfly on the Wheel was the bill at the Metropole April 21-27, with Florence Reed in the role of Mrs. Adeline. And, of course, she ably handled the role with her usual sincerity and remarkable force, and won much applause. Harrison Hunter cast as her husband gave splendid and effective portrayal with perfect noise. Each performance was well attended, notwithstanding the fact that the play was here as a road show but a few months ago. Miss Reed and the Metropole Stock co. were seen in an elaborate production of Old Heidelberg April 27.

Rose Stahl in Macbeth. The new draw splendid houses at Macbeth April 1-26. She has with her an excellent company. John Robertson who supported Miss Stahl as leading man in the role of Joe Halloway furnished an exceedingly attractive performance. Maude Adams in Peter Pan April 28-May 8.

At the Majestic April 20-26 Eddie Foy in Over the River was the attraction to packed houses. Booked for April 27-May 3 Foy's new play, The Auditorium 9,000. A new film of photography known as the Gill Travel Pictures April 21-26 to very good attendance. The pictures are beautiful and wonderful, and from an educational standpoint they have great value.

Charles Russell has been taken from The Tink-Tok Man and given a position with the Metropole Stock company, and will appear in Old Heidelberg; also William Desmond will make his reappearance with this company in the same play.

The Mission Play is now in its twenty-ninth week of this season, and still continues to draw splendid houses, notwithstanding the fact that it is nine miles from the city, and takes thirty-five minutes to reach the theatre by suburban cars.

DON W. GASTON.

FROM BALTIMORE

Playhouses to Put Up Shutters. Chicago Opera at Bargain Prices. Percy Haswell's Farewell Bill. Stock Company Proposition. Aborn Opera's Indefinite Run. Warfield's Second Engagement.

BALTIMORE, May 6 (Special).—The present week marks the close of the regular theatrical season in Baltimore, although practically speaking many weeks will elapse before the local playhouses draw in their shutters for a well-earned rest, and in one or two instances they will put up a brave battle with Baltimore's terrific heat, and remain open the entire summer. Business continued good last week, and the evening show of 1912 at the Auditorium proved to be the best entertainment of its kind we have had in many a season. Percy Haswell and her company had splendid attendance for Lady Audley's Secret.

The Chicago Opera company drew a surprisingly good house when they sang Hansel and Gretel at the Lyric on the 1st, although it would have doubtless been of the capacity order if they had given another work with more famous singers. It was the best performance of the opera we have ever heard, and was indeed a "bargain" at the prices, 75 cents to \$2.50.

That incomparable artist, David Warfield in his delightful work with his wonderful and artistic conception of Peter Grimm. He returned to Baltimore on Monday night, and began his second engagement in this city before one of the most enthusiastic audiences which has allied Ford's this season. The cast is almost identical with that seen on the occasion of the play's first visit.

For the final week of her engagement, Percy Haswell has wisely chosen Sardou's sparkling and brilliant comedy, Divorcee. I can call to mind no happier selection than this delightful play which I did not see until last night. The four weeks' engagement was far too short, and only prior contracts calling for her appearance in Toronto kept her from extending it for an indefinite time.

The Auditorium has closed its regular season and is offering motion pictures this week. There is some talk of installing a stock company as the unusual success of Miss Haswell and her company at the Academy has inspired them in the belief that they can reap a rich harvest with an attraction of this sort, but they should wisely bear in mind that Miss Haswell stands in a class by herself as far as Baltimore is concerned, and there are few actresses who could ever hope to establish the following which she now enjoys in this city.

The Metropole Ford will inaugurate their season of grand opera on Monday next, when the Aborn Opera company begins an indefinite engagement at their house. These engagements have always been most successful in the past, due entirely to the splendid manner in which the various operas are presented. The casts include a number of very capable artists, and the staging is always above reproach. If the same high standard of excellence prevails as during the past seasons, there is reason to believe that the season will be extended into the summer.

The first operas to be sung will be Puccini's La Boheme and Tosca, two works which are universal favorites. Madame Butterfly will be sung during the second week.

Tunis Dean, Percy Haswell and her company were guests of the local Traffic Club on Tuesday last. They were taken to Annapolis on a special car of the W. & A. R. Y. After inspecting the Naval Academy and other historic places, they were entertained at luncheon at Annapolis Hall, returning to Baltimore late in the afternoon.

J. BARTON KRAM.

FROM BOSTON

Miss Horniman Ticked the Hub. Summer Cuts on Theatrical Fare. "The Child" for a Spring Try-out. Censorship Furnishes the Goods. Musical Plays for Hot Nights. Plan for Plays for Children.

BOSTON, May 6 (Special).—The event of the Spring here in Boston has been the visit of Miss Horniman's repertory company from Manchester. The list of plays and the single performance of the company here last year in Nan aroused great expectations, which have been amply fulfilled. The list has been of great merit, the company is skilful and versatile, the ensemble beyond reproach, the individual players uncommonly resourceful. The audiences increased steadily during the engagement, and it is already fairly well assured that the company will return next week. Irene Banks, the leading lady, made an impression unsurpassed by any actress visiting Boston this year. Whatever their success elsewhere has been, in Boston at least the visit of this company has been a refreshing experience, and has made plain the opportunity of some American manager with courage and ability enough to repeat Miss Horniman's experiment in this country.

From now on we are to have the annual Spring refection of theatrical fare. The Hollis has already closed for the season. The Tremont's season is really over, although Buffalo Jones

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as ASCHE KAYTON

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Smoking in the Balcony

with his African pictures is keeping the house for a while. The Boston visit this week with George Evans's Honey Boy Minstrels is to have again The Old Homestead, now in the twenty-seventh (or thereabouts) year of its age. The Bird of Paradise is in its last week at the Majestic, and next week the summer musical stock season begins.

An interesting Spring trout takes place at the Plymouth-to-morrow night. It is The Child, by Elizabeth McFadden, who last year won John Craig's annual prize with her play, The Product of the Mill. The Child deals with the moral and spiritual development through their love of a child not their own, of a man and woman who have sunk low in the social scale. In the leading part will be Emily Stevens, until recently in Robert Loraine's support. Also in the cast will be George Probert, who has not been seen in Boston in many seasons; Frank Corrier, Maud Durand, Henry Hull, and Paula Montes.

Christie Macdonald in her new Victor Herbert operetta, Sweethearts, came to the Colonial last night. With Lionel Walsh and Tom McNaughton assisting the piece should prove strong enough to run out the season.

The Blindness of Virtue, after a checkered career elsewhere, is doing good business at the Park. Whatever its artistic merits, it is excellently played by its English company. The vigilance of our local censorship was exemplified

on the opening night, when Assistant Comptroller Cady was present, along with "the varied ranks of the university," who, in the absence of a new musical show, chose Mr. Hamilton's very earnest play as the best chance of something stimulating.

Last night the performance of Trentini in The Firefly at the Shubert was a testimonial to John W. Lane, press representative, and David Pine-stone, of the theater's business staff. This is Trentini's last week. Monday Southern and Marlowe come for three weeks of Shakespeare. At the Castle square, John Craig is doing The Fourth Estate. Mary Keener, the new leading lady, has made a most favorable impression. An interesting experiment one that shows Mr. Craig's alertness to the new movements of the theater in his engagement of Livingston Platt to provide the scenery for The Comedy of Errors, to be produced next week. Mr. Platt has made a reputation as the producer for the Toy Theater, and has designed its scenery for the Shakespeare play in accordance with the ideas of the new German school of stage decoration.

The company which will begin on Monday a summer season of musical plays at the Lyceum includes Neil McNeill, Anna McNeill, and Harry First. The opening bill is Louisiana.

Clara Barreux is making an effort to establish children's plays permanently in Boston, and last week presented at the Plymouth two matinees The Magic House, a poetic fairy play by Susan F. Bowser, with musical settings by Clayton Thomas.

Next week Henrietta McDannell, who played the boy Peter so delightfully in The Road of the Bridge, will give at the Toy three matinees for children. She will sing and recite various songs, stories and rhymes.

Mary Young will sail next week for a motor-trip abroad. Cosmo Hamilton, author of The Blindness of Virtue, has recently been in Boston. He sails Saturday to be present at King George's coronation on May 14.

At the invitation of Manager Fred E. Wright of the Plymouth, about fifty youngsters from the Home for Crippled Children attended the theater the other day to see The Magic House. The Colonial Sunday night, a benefit entertainment was given for Napier Lothian, the veteran orchestra leader, who on that day celebrated his seventy-seventh birthday. Evelyn Scotney of the Boston Opera, sang, and the program also included Stan Ward and Lucy Day, the Meistersingers, M. J. Dwyer and Joe Daniels. The Shriners had a theater party the other night at the Globe.

EDMONTON, ALTA.

Madame Olga Petrova, mimic, emotional actress and singer, headed the bill at the Empress April 28 and scored heavily. She is gifted and pleases her audiences with a variety of good things. Others: Detective Koen, a dramatic sketch by Percival Knight, with Arthur Hoo in the title-role; Robert and Helen in The Busby Day of His Life; Flavilla, the dancing acrobat girl; in The Woods and Woods Trio, the Crownwells, Sam Lebert and co., and Holman's talking and moving pictures. Big business. Little Miss Brown, featuring Madam Kennedy in the name part, and William Morris, comedian, was accorded a warm reception May 1-3, playing to big business.

The Permanent Players scored nicely at the Lyceum in Clyde Fitch's autobiographical comedy, Gloria, April 28 and the week. Genevieve Coningham, Olive Cook, and Lottie Lamb had the title-roles. J. C. Sheehan was the Lord Underwood, Lord Rivers.

James K. Cornwall, of Edmonton, who has vast interests in the hinterland of Alberta, has arranged with a (Hessanay) moving picture co. in Chicago to send representatives to this city early in July to take a trip to the Arctic Circle and depict the life of the Indians, fur traders and homesteaders in the far north country in a series of films. The pictures are to be shown in houses throughout the United States and Canada. The party will include Mr. Cornwall, Charles Russell, artist; Emerson Hough, author; P. K. Miller, scientist, and George Fraser, chronologist.

Michael Matos, Russian violinist, assisted by Mlle. Cosella Corbitt, accompanist, gave a delightful program at a recital in First Presbyterian Church April 30. The recital was under the patronage of the Ladies' Musical Club. F. T. Fisher, secretary of the Edmonton Board of Trade and the Edmonton Retail Dealers Association, announces a made-in-Edmonton exhibition of store windows for the week of May 21. Every factory in the city will join the movement.

The Canadian Institute of Sanitary Engineers will have its 1914 convention in Edmonton, to take place about the middle of May. James Smith, of Winnipeg, is president of the organization.

SALT LAKE CITY

Undoubtedly the most highly finished performance of the season was Fine Feathered, at the Salt Lake April 23-25. Rose Corbin was especially noticeable. William Lackaye, Lolita Robertson, Robert Edson, Max Verman each were repeatedly recalled. Houses packed. The Red Widow May 1-3.

Orpheum, week of April 27: Four Hastings and Harry A. Fern. Bedial and Arthur. David Schuler and Louise Dickinson. Gunter and Carmen. Fred M. Griffith, La Orandall, Baxter and Simpson.

St. Elmo proved a good drawing card week of April 20 for W. J. Kelly and Edith Lyle at the Colonial, large houses being the rule at every performance. The Roman Opera co. drew large business at the Empress week of April 23.

There is a big deal on between John Cort, W. J. Kelly and others, to put in action a triangle of three stock co. to alternate between Salt Lake, Seattle and Denver. W. J. Kelly and Edith Lyle to head one co., Willard Mack and Marjorie Rambeau another, and Maude Leone and Sydney Ayres a third. The present plan is to have each co. play seven weeks in each place, viz., Colonial in Salt Lake, the Moore in Seattle, and the Tabor in Denver, then change, thus giving a season of fifty-one weeks in three changes.

"SUTTEE"

Under the direction of Douglas J. Wood, a special invitation performance is to be given of a new American drama, Sutte, by Guy Bolton. The production will be made very shortly in one of the Shubert theaters. Virginia Pearson, Gail Kane, Mary Lawton, Edwin Mordant, Sheldon Lewis, George Le Solr, and Mr. Wood will be in the cast.

ACTORS' CHURCH ALLIANCE NEWS

Secretary's Address, 120 West St., Brooklyn. The regular monthly service was held at the Church of the Ascension, Fifth Avenue and Tenth Street, New York, on Sunday evening, April 27, at 8 p. m. The Rev. Percy S. Grant, rector, conducted the service, and gave very warmly of the aims and work of the Alliance. Ben Grant, president of the New York Chapter, gave the address on "The Social Value of the Theater." There was an animated discussion on the subject in the Parish House following the service, and the hall was crowded to its utmost capacity.

On Monday evening, April 28, the New York Chapter held a reception at the Twelfth Night Club in the presence of 100 guests. The invitation of Ben Grant, who presided, was an interesting program was provided. George Hays rendered "Snowflakes," by F. K. Cowen, and "Abraham," by Metcalfe; Elizabeth Meron sang "One Fine Day," from Madame Butterfly, and "To You," by G. Hawley. "The Story of Ulysses" was rendered by Gulliver Couch. Mr. Grant gave an address, followed by the secretary, who reviewed the present condition and future prospects of the Alliance. Donations were received: "Napoleon Bone," by Thompson, and "Beloved," by "What Will the Victor Say?" Mr. Bone also received some violin selections with due effect. Next Louis gave "At the Bazaar" and "Boarding House Experience," and the program closed with the dramatic sketch, The Touch of Nature, in which Mr. Grant, Douglas Bone, and Henry James took part. Refreshments were served, and among those present were Dr. and Mrs. Elliot Landau, Mrs. Henry Miller, and Madame Mary E. T. O'Brien. Walter H. Bartley, Secretary.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or re-forwarded only on written instructions. Mail to be advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Aamodt, Kathleen. Ella L. Armstrong. Onie Astor. Margaret A. Ayres. Blanche, Anne. Jane Brink. Mollie G. Bryant. Mrs. Chas. Hannington. Carson, Frances. Josephine Cameron. Mame Collins. Charlotte. Josephine. Lillian Grace Cameron. Thos. M. Costello. Lillian Cameron. Nell O'Leary.

Dalton, Dorothy. Beth. Denmore. Laura De Lott. Mrs. N. De House. Diamond Donner. Kathryn. Dora. Marie. Beatie. Ethel Earl. Farmworth, Berline. Gladys Fairbanks. Annette Ferry. Hazel Flint. Mabel Freeman. Jean Fuller. Frances H. Farr. Guyer, May. Florence Green. Alice Gray. Mary Gehring.

Hastings, Adelaide. Alice Hastings. Mrs. Shepherd Harris. Florence Holbrook. Mary Morgan. Margaret Harris. Edna Wallace Homer. Caroline Harris.

King, Maude. D. Kelly. Lydia Knott. Pauline Kirkwith. Leighton. Ivy. Lena Loring. Mabel Letchman. Marshall. Louise. Alma. Mary. Dea. M. M. McNeill. McHenry. Ethel McDermott. Beatie MacAllister.

Owens, Mrs. Perkins. Bertha. Fay Pustifer. Helen Pingree. Mitchell. Adele. Mollie Reuel. Florence Roberts. Edith Richmond. Marion. Robert. Mabel Rowland. E. Biech. Elizabeth Raypole. Siemens. Fredricka. Marion Sherwood. Marie Sutter. Kathryn Shoy Miriam Sanford. Jessie Stoner.

Thurston, Grace. Margaret Taylor. Kate Tuncary. Anna Taylor. An Amber. Mrs. Howard. Walton. Mrs. Frederic. Viola Walker. Caroline Weller. Maude K. Williams. Bertha Wilton. Winifred Wilton. Margaret Vallmer Wall. Yates. Aubrey.

Andrews, Wm. C. Geo. Abrecht. Almsworth Arnold. G. W. Allen. Bartling. Chas. E. J. Bailey. Alfred Beaumont. Arthur B. Bibb. Jos. Birch. Wilfred Buckland. John Bosworth. Reginald Barlow. Richard Burton. H. Morton Boyd. Edgar Burton. John P. Brown. Frank Backus. H. P. Bulmer.

Carlingham, A. Louis Casavant. J. M. Crane. Henry Coore. Beal. Chapin. E. V. Carter. H. W. Chamberlain. Mr. Clapp. John Cumberland. W. W. Cobill. Dick. Corbitt. Chas. K. Champin. Webb Chamberlain.

Delmore, Herbert. Frank Dale. Chas. W. Dingle. Arthur Dunn. Walter Dale. Eaton. E. Homer. Thos. Egan. Ralph Edmunds. Wm. C. Elmsford. H. B. Emery. Flegg. Wm. J. Walter Floyd. Wm. Forst. H. H. Forsman. W. E. Fitch.

Gates, Melvin T. J. W. Gorman. Austin Gillman. G. Gillin. John L. Glendon. Franklin George. Jos. Gillespie. Schuyler Green. Jere Grady.

Hays, Frank. E. L. Hickey. Ed. Halpin. Fred. Harbeck. H. H. Hapack. Jack Hall. Robt. Harrison. C. A. Hunt. Jos. E. Howard. Shafter Howard. Frank Herbert. Martin J. Hayden. Berkeley Howard. Alexander Herbert. Fletcher Harvey. W. A. Howell.

James, Chas. Montgomery Jacobs. Stanley Janney. Fred. James. A. M. Jones. King. Harvey. Harry Keene. Harry Knight. Lester. Edward. Harry Linsen. Albert J. Lewis. A. Loyd. P. Livingston. Harry Leonard. J. D. Lockhead. Steve Layton.

Mack, Andrew. Percy Mack. P. B. Manatt. B. W. Mullen. Mr. A. Mitchell. Richard Mandell. Wm. David Miles. Alden MacOakley. Benedict MacQuarrie. Eugene MacGregor.

Niemeyer, John. Ralph Newman. Walter Nealand. Pache. Martin. Charlie Purcell. Halton Powell. Pierre Pelletier. A. I. Price.

Rosenberg, Geo. M. Thos. J. Ryan. Wilfred L. Roger. Mr. Rickerts. H. Rickman. Frank Rutworth. Edgar Ruff. Chas. Raypole. Walter Reed. Wm. A. Roberts.

Stark. Hal. Jas. Sylvester. Duncan Stibley. H. Sherman. Manuel Snider. Chas. Schueller. Trimble. Geo. S. Victor. C. Elmer Vance. Frederick Van Rensselaer.

Wright, Rose. John Wheeler. J. Walters. Robt. Warwick. Harry Williams. Banks Winter. John Webster.

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NEWS OF OTHER CITIES

BROOKLYN

The Aborn Opera co. inaugurated the week April 28-3, with a superb production of *Carmina*. During the latter half of the week their offering was *Bigot*. Their popularity with Brooklyn music lovers is increasing and every indication points to a record-breaking season for English grand opera in this borough.

Probably the most worthy dramatic attraction was the all-star revival of *House of Cards*, with Charles Cherry, Robert Warwick, Della Fox, Julie Herne, Alice Fischer, Frank Gilmore and others in the cast. Played Majestic.

Ben-Hur, with its thrilling chariot race, roused much enthusiasm among the patrons of Teller's Broadway. Drew to excellent business.

No really big vaudeville stars at Keith's Orpheum, except Elizabeth Murray, but yet it proved to be the most enjoyable bill in many weeks. Paul Dickey, with the Come Back, Walter Law, with the Seal of Silence, Phila and co., Adler and Arlene, Hoey and Lee, and Al. Rayne's football dogs shared as teamsters.

Boasie Wynn and Lanky's *The Little Parisienne* were entitled to a division of headline honors at Keith's Bushwick. George Felix, Emily and Clara Barry, Mr. and Mrs. Gardner, Francis and co., Charles Leonard Fletcher, and Frank Farish were included in the long list of vaudevillians.

Henderson's Music Hall inaugurated the Coney Island season for 1913 with an all-star list of attractions and a capacity house. *Louisiana* in a tabloid version of *Elevating a Husband* was the feature, with Raymond and Caverly, Kate Watson, the Country Girl, George Holland, Emily Darrell and Charlie Conway, and others to make up a well-balanced variety program.

James Kyle MacCurdy, Brooklyn's champion funnyman, who for four years has been one of the most popular members of the Gotham Stock co., left that co. last week to open in the title role of *Get-Rich-Quick Wallingford* with the Poll Stock co. in Scranton, Pa. He was later transferred to one of the other Poll cos. in Pennsylvania in the same role.

J. LEROY DAVIS.

HARTFORD

Ready Money at Parsons's all this week, April 28, has been drawing very well. Although rather weak dramatically, the play has so many interesting scenes that the audience have taken very kindly to most of it. Frank Monroe as the detective received much applause, and Hans Roberts as the young man also pleased.

Although the bill at Poll's is only fair, crowded houses at the risk, as it is vaudeville's last appearance this season. The attraction is *Mercedes*, assisted by Mlle. Stantone, in a mystery act, which succeeds in mystifying most thoroughly.

At the Hartford, Clarence Wilber and co. in a typical act called *The Little Pupil* head the bill and are making a big hit. Almonds and La Belle in a sister act, and Trainer Pope, with Uno, a very clever dog, together with fair pictures are also pleasing the large audience.

The Chicago, latest of Hartford's numerous picture houses, reports very satisfactory business. Summer stock at Poll's starts earlier than in former years. The opening attraction week of May 5 is *The Man from Home*, a very popular selection. The management aims to produce a great variety of plays which have universal appeal. An important addition to the co. is the engagement of Maud Gilbert as leading lady. Several of the old favorites will return.

LAWRENCE SHEPARD.

MONTREAL

Constance Collier appeared at His Majesty's April 28-3 in her new play, *Prison*. It proved an interesting melodrama, a little talky in the first two acts, but with strong situations and good writing at the last. Miss Collier made a fine impression in the title-role. Olive May gave an almost faultless performance of Kitty Dale, and capital character sketches were given by Andrew Robson and Frank Simpson. Tyrone Power in *Julius Caesar* May 5-10.

Bothers and Marlowe in a week of Shakespearean plays April 28 have afforded a highly artistic treat to the patrons of the Princess. The repertoire includes *The Taming of the Shrew*, *Hamlet*, *Twelfth Night*, *As You Like It*, *Romeo and Juliet*, *Merchant of Venice*, and *Much Ado About Nothing*. All are produced with special scenery and effects and the co. is an all-round good one. *Hindie Wakes* May 5-10. The Kaufman Troupe of Cyclists is the big feature at the Orpheum for the last week of the vaudeville season. Joseph Jefferson and co. in a clever sketch is another good feature.

The Three Widows, a very tuneful musical comedy, is presented with success by the Gay Macquerians at the Gayety.

Percy Meldrum is in town hard at work rehearsing the Orpheum Stock for the production of *The Gamblers*, with which the season opens May 5. Charles Mackay and Lillian Kemble, the old favorites, will appear in the leads, and our old friends, Alsworth Arnold, William Webb and his wife, Richard O'Brien, and Stuart Fox are with us once more. The co. is sure of a warm welcome.

W. A. TARMATHE.

INDIANAPOLIS

A large audience gathered to witness the opening performance of *Hindie Wakes* at the Shubert Murat April 28-30, and followed with absorbing interest the unfolding of the plot of this much-discussed play, and the perfect acting of this splendid cast, which included Whitford Kane, Herbert Lomas, Emile Pollin, Alice O'Dea, Roland Young, and Adah Barton, all of whom deserve unstinted praise of the highest order.

William T. Hodges, who was here earlier in the season at the other house in his former success, returned for a week's engagement in his new play, *The Road to Happiness*, April 28-May 3, opening to a crowded house, made up mostly of members and friends of the Indianapolis Federation of School Teachers. The natural, unaffected, and sincere style of Mr. Hodges' acting was thoroughly enjoyed and contributed largely to the success of the performance. William May, J. A. Harris, Ida Vernon, Gertrude Rita, and Marie Harms, all added much to the pleasure of the evening. With this engagement the regular season came to a close. The stock season, under the management of Fred J. Daffey, resident manager of the Murat, opened May 5 with *Caesar* in the leads.

Heilo Bill, given by the Holden Players, provided plenty of amusement for large audiences at the Colonial April 28-May 3. What Happened to Jones May 5-10.

The Park, which closed its regular season April 19, has been turned over to the photo plays for the summer. It reopened April 28 with Helen Gardner in *Oleopatra*.

Edward Davis and co. in *The King of Destiny* gave the bill at Keith's an excited touch April 28-May 3, and was well received. At the Majestic, the clever singer, Lola Merrill and Frank Otto in *After the Shower*, and Martinetti and Arvister, the men with the chairs, were the big hits. Richard NeSmith and Vern Sheridan in *Squaring Accounts*, the Krystons in a novel hoop rolling act, and Armstrong and Ford, the English Johnny and the Cow, pleased.

Manager Hastings gave another big theater party for the new plays and carriers of the Indianapolis News only, at a special performance at Keith's Saturday morning, May 3. The regular bill was given.

PEARL KIRKWOOD.

RICHMOND, VA.

The Garden of Allah April 24-25, pleased nice houses at the Academy of Music. The season at this house closed with this attraction. Lucille La Verne closed its spring season with *Gracie Scott* in *A Woman's War* April 28, and are pleasing good houses. The Dawn of a Tomorrow, with Gracie Scott, 5-10.

George Sidney in *Buy* May 1-3, 28-May 5 to big houses at the Edison. Billy the Kid 5-10.

The Five Locations, Billy E. Wells, Harvey and Anderson, Harry and Augustus Murphy, Lewis and Lewis, and pictures at the Colonial April 28-May 3. Business good.

The College Girls at the Empire April 28-May 3.

W. G. NAL.

ST. LOUIS

Gertrude Hoffmann in *From Broadway to Paris*, the new review, drew well at the Shubert April 27-3. Barney Barnard scored and the entire co. was well received. Miss Hoffmann and several other members of her co. gave a cabaret show night April 31 at Hotel Jefferson. The clock struck 2 a.m. when the show began, but a large attendance witnessed the performance for the price of whatever they ate.

One Day, equal to Three Weeks, had a most profitable week at the American April 27-3. Hedwig Heicher and co. proved a very good headliner at the Colonial April 28-4. Miss Hoffmann and several other members of her co. gave a cabaret show night April 31 at Hotel Jefferson. The clock struck 2 a.m. when the show began, but a large attendance witnessed the performance for the price of whatever they ate.

Al. Reeves's *Big Beauty Show* held the boards at the Gayety 27-3, where they drew well. Billy Watson and His Band Trust played to good business at the Standard April 27-3. The Olympia and Garrick have closed for the season. This is the final week for the other downtown theaters.

Delmar Garden was the first Summer garden to open. Operations began April 27. Don Phillip's Band opened the season. Forest Park Highlands opened May 4.

VIVIAN S. WATKINS.

BUFFALO

The production of *The Man from Home* at the Star April 28-3 by the Bonstelle Stock co. entertained large audiences. The Runaway May 5-10.

The Arab was presented at the Tack Theater 28-3 with success by the Tack Theater Stock co. large audiences. The Concert May 5-10. Capacity houses were the rule at Shen's April 28-3. Sharing headline honors were Lillian Shaw and Toota Paka, J. C. Rice and Sally Cohen. The bill was one of real merit, many old favorites appearing.

The Baldwin-Melville Stock co. at the Majestic April 28-3, received the best offering of *The College Widow*. The Squaw May 5-10. The Globe was formally opened Saturday night, May 3, under the auspices of the Sherman Amusement Company, Inc.

The Girls from Reno filed the Lafayette Theater April 28-3. The Oriental Burlesques May 5-10.

J. W. HANSEN.

PATERSON

Our annual musical festival was held in the Armory April 28-30 and drew immense crowds from here and surrounding towns. Monday was Wagner night, being devoted to selections from that composer's operas. The soloists were Riccardo Martin, Madame Johanna Gadski, Madame Rose Oltzka, and William Hinchaw. Tuesday was Verdi night, and was the banner one. John McCormack, Giuseppe Campanari, and Alice Nielsen were the soloists. The last night was popular night and Edward McManis, Horatio Connel, Dan Beddoe, and Madame Yvonne de Treville pleased.

This was the first concert appearance of Edward McNamara, Paterson's singing policeman. His selections were *Two Grenadiers*. Deo Fante from *Parut* and *The Auld Field Shawl*. The Lyceum offered Eugene Blair and a well balanced co. April 28-3 in Madame X. Attendance fair and audiences pleased. Thurston May 5-10.

Madame drew well April 28-3 with cheap vaudeville and talking pictures.

The Opera House drew crowded houses April 28-3 with a good vaudeville bill and Kinecolor pictures. Manager Mark produced for the first time on any stage a playlet entitled *The Inspiration*, by Lloyd Grant. It was used as the vehicle to introduce Henrietta Browne, late star of the Opera House Players, to the vaudeville ranks. The work of both her and her assistant, W. L. Thorn, was of a high order and greatly pleased. It runs for twenty minutes and tells of a jealous wife who follows her husband to the studio of an artist friend. Her husband had been called there to meet the artist's new model, which he calls *The Inspiration*. She arrives during the temporary absence of the husband from the room and dresses in the costume of *Pretty Peggy*. Owing to the disguise he mistakes her for the model and orders a very nice little dinner for two. During the meal she claims to be a friend of his wife's and rebukes him for his infidelity. Later he discovers who she is and turns the tables when she begs for forgiveness and all ends well.

The Empire opens a Summer season of stock May 10 under the management of Frank Zabricka, former manager of the Opera House. A Butterfield on the wheel will be the opening bill. Carol Arden will be the leading lady, with a fine supporting co.

St. Joseph's Operatic co. will produce *Miss Dolly Dollars* May 12, 13. JOHN C. BUSH.

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JERSEY CITY

Mrs. Leslie Carter and co. were at the Majestic April 28-May 3 to excellent patronage, appearing in *Easa*. The Second Mrs. Tanqueray, Camille and the Gay Lord Quetz. All the plays were well presented, and good work was done by a clever co., principal among which are E. J. Hatcliffe, the competent leading man; Norman Thorpe, Hamilton Mott, Albert Perry, and Josephine Morris. Cartier and her co. graciously responded. The house for Camille at matinee April 30 was completely sold out before the doors opened, and the advance sale for the entire engagement is big. Eva Tanqueray and co. May 5-10.

The Curse of Drink, a temperance play, with a punch in it, was the attraction at the Academy of Music April 28-May 3, when the Academy Stock co. succeeded in packing the house at every performance. The audiences at this house vote each week for plays they want to see. The work of the stock co. is always such here, and each member has a following. May Louise Malloy, Ben Tarrant, Russell Brown, and Charles Riley are the principals who scored. A cabaret and song writers' night is given every Tuesday evening and on Thursday evening a country store is added. Broadway After Dark May 5-10.

Madame Schumann-Heine Concert co. interrupted vaudeville for one performance April 28, when a concert was given for the benefit of a Catholic church in West Hoboken to large attendance. The regular vaudeville opened at matinee April 28, and consisted of John T. Kelly and co., Edward Keough and Helen Nelson, the Henry Kids, Bart Walton, Wheeler and Pearl, Janet Lewins and Jack Gardner, Bettie Rose and Ed Bryant.

The Monticello has as headliners April 28-May 3 Tony Van and co., Rudolph Dore and co., and Frank Chapman to fine patronage.

The Third Degree is offered by the Broadway Stock co. at the Broadway, Bayonne, April 28-May 3. Crowded houses, and the competent stock co. is seen to the best possible advantage. The cast is a strong one, with Irene Timmons, Robert Le Soeur, and Lorna Elliott. Girls May 5-10.

The Nancy Bover Stock co. at the Baronne Opera House is in for a long season from present business. The Price She Paid was well done April 28-May 3, and Miss Bover, Mr. Wagner, and Henry Tests, were seen in excellent parts with good support. The Marriage of Kitty was the attraction May 1-3.

The last week of the vaudeville season at the Hudson, Union Hill, commenced April 28, when the bill was made up of acts by "Peter," the educated chiturnese; Billie Burke and co., Jeannette Childs, Robert Emmet Keane, Leigh De Lacy and co., Whalen and West, Ryan and Lee, and the Garcon Troupe; excellent business. The annual stock season commences May 5, and the Country Boy will be the first attraction.

A special programme is being arranged to celebrate the five hundredth performance of the Academy Stock co. at the Academy of Music.

Manager Ed. A. Schiller, of the Broadway, Bayonne, has come to Memphis, Tenn., to establish a stock co.

Jersey City Lodge, No. 34, T. M. A., added Manager Anthony Michel, of the Orpheum, to its roster of members at the meeting April 27. The lodge also presented Past President Elmer E. Rush with a gold watch, followed by a dinner and a cabaret the latter being furnished by members of the lodge (professionals).

WALTER C. SMITH.

KANSAS CITY

That the theater season is on the wane is becoming noticeable in Kansas City, although we are promised a number of excellent attractions before the final closing for the Summer. Neither the Willis Wood nor the Shubert are showing their usual class or offering new as the former has opened its customary Spring season of stock, while the latter has reverted to a week of the "movies." The out of door amusement resorts are getting active, too. Fairmount Park having opened April 27, while the other resorts are showing signs of life.

The Mrs. Lang co. began a short stock season at the Willis Wood April 27, presenting *The Seven Sisters* as the initial bill and playing to big houses. Miss Lang is an old favorite with Kansas City theatergoers and her annual season here is always looked forward to with interest. The opening play proved very entertaining and both star and co. showed to advantage. The co. includes William Morse, Jane Evans, Anna Price, Mildred Scott, Myrtle De Sota, Helen Kroger, Edith Oresley, Sarah Cameron, Pierre Watkins, John M. Sullivan, Ben Roberts, and Robert Preeton, all of whom pleased. The same co. in *Nobody's Widow* May 3-9.

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The Shubert had the *Oleopatra* moving pictures in which Helen Gardner was the principal figure, and the show was certainly an event in this line of entertainment. Good crowds were in attendance throughout the week and the wonderful pictures were thoroughly appreciated.

Puss in Boots, an English pantomime with musical comedy features, was the Orpheum headliner April 27-3, playing to the usual large audience. Henry La Rocca, harpist, was also a big hit, while other numbers on the bill shared in the applause.

The Grand had Sis Hopkins April 27-3, playing to good business in spite of the fact that Rose Melville is no longer in the name part. Helene Hamilton, who now essays the role, was very amusing, however, and the play won many laughs. Lyman H. Howe's *Travel Festival* May 3-9.

The Empress had *A Night in the Park* as their toner for the week of April 27, which found favor with the big audiences. Other acts also pleased.

The new Summer policy of every seat at ten cents at the Garden is proving a bit with the patrons of this popular house and business has been excellent as a consequence. The vaudeville numbers were up to the usual good standard and the crowds were well pleased.

The Gayety had the *Runaway Girls* April 27, opening to two big Sunday audiences. John and Charles Burke were featured in the show and proved themselves clever play makers. Al. Reeves's *Beauty Show* May 3-9.

The Yankee Doodle Girls held the boards at the Century for the week April 27, playing to very satisfactory business. This was the closing attraction at this theater and also ends its career as a business house. It may be remodeled during the Summer and will open with another line of attractions in September.

The Globe, running continuous vaudeville and moving pictures, also closed its season April 27, as the building is to be remodeled at once for mercantile purposes. The new Globe, at Thirtieth and Main Streets, is now in process of construction and will be opened in the early Fall with the same line of attractions.

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PITTSBURGH

A return engagement of Rusty Pulls the Springs was played at the Alvin April 28-3, with the original cast, and the same production as seen here before, headed by Mollie Pearson. This piece closed its season here Saturday night, May 3. The Alvin English Grand Opera co. will be heard in J. Trevels May 8-10, and other revivals will follow.

Lillian Russell was the headliner at the Grand week of April 28, singing a few songs and lecturing on How to Live 100 Years, the latter being illustrated by Kinemacolor motion pictures. Gertrude Vanderbilt and George Moore also scored on the same bill. Una Clayton's play, Just Half Way, and Ben Deely and Marie Wynn will be on the bill May 8-10.

Blanche Bates scored heavily in The Witness for the Defense at the Nixon April 28-3. In her support were Frank Kemble Cooper, Arthur Lewis, Ernest Stallard, H. H. Herbert, and Frank Elliott. The Ziegfeld Follies May 8-10, and Henrietta Crossman is underlined to appear in The Real Thing.

Madame Sherry entertained large audiences at the Lyceum week of April 28, with an all-around capable co. In the cast were Fred Frear, May Phelps, Berenice McAbee, Maude Irving, Ida May and others. The Gray Hawk, with Albert Phillips and Lella Shaw, May 8-10. Seven Days is announced to follow, and Manager Wilson will close the season at this house with his Hopkins as the offering.

Eva Taylor was the recipient of a hearty welcome back to Pittsburgh at the Duquesne April 28-3 in The Return of Eva, giving a prize-worthy performance of the title role. Charles Gunn, Frank Wright, and May Beardon gave capable support, and the offering pleased its audience. The Davis Players will be seen in Pomander Walt May 8-10, which has just been released for stock purposes.

Good singing, plenty of fun and some clever dancing was seen in the Star and Garter Show at the Gayety April 28-3. It is seldom a burlesque chorus is up on both the singing and dancing numbers, but such was the case in this instance. The American Beauties May 8-10.

DAN J. FACKLER.

DETROIT

One of the real dramatic treats of the season was the appearance at the Garrick April 28-3 of Annie Russell and her old English co. in She Stoops to Conquer and The Rivals. Next week, Manager Lawrence announces William Hodge in The Road to Happiness.

Ziegfeld Follies drew crowded houses to the Detroit Opera House April 28-3. Our Wives Follows.

Valerie Bergere and co. in His Japanese Wife headed the bill at the Temple Theater April 28-3 and the balance of the programme included Jack Wilson Trio, Leo Carrillo, Brice and Gonne, Mr. and Mrs. Frederick Volker, Milla Fleurette, Will and Edna, and the Stanley Trio. Vaughan Glass co. offered Seven Sisters for their third week of stock engagement at the Lyceum April 27-3 and crowded houses responded. Next week, The Virginian.

Reulah Foytner headed the Miles programme April 28-3 and the balance of the bill was in keeping with the standard of the house. Burlesque was represented in Detroit April 27-3 by Rose Sydel's London Belles at the Gayety and Kallah and her co. at the Avenue Theater.

ELLY A. MASON.

SAN FRANCISCO

Fine Feathers came to the Columbia Sunday night, April 27, on a fine bird, and a big house was there to welcome a great play with a superb cast. Lolita Robertson acted as the Mrs. Bob Reynolds, and charmed her young husband, Robert Hudson, who acted as her partner. While William Lachare portrayed the villain with his usual skill; Rose Cushman acted well her part of the neighbor. Max Pisman made a personal hit as a reporter. Amelia Smerns and Helen Hilton make up the cast of a first-class co. Maude Adams in Peter Pan followed.

The Alcazar offered April 28 David Belasco's production of The Woman, Charles Waldron leading the co. Business good. Old Heidelberg will follow.

The Cort is now running for the second week Oliver Morosco's Tik-Tok Man of Oz. It having created quite a stir. Eddie Foy will follow in Over the River. For his early trainings here as a song-and-dance man.

Daniel Frohman presented at the Savoy the motion pictures of James K. Hackett in The Prisoner of Zenda.

At the Orpheum Henry Dixey is the headliner in his mono-vault-dramalogue. Bobber's Arabs were a hit. Harry Lester, Bella Baker, the Old Soldier Fiddlers, Wood and Runshaw, Ishlahaw Bora, and talking pictures make up a good bill.

The Empress has Five Living Models in My Lady's Fan and Lavine-Gimaron Trio, with other entertaining acts that draw. Likewise does Pantalone's attract with La Graciosa. Fifteen Dainty Maids in H-I-R-A-M. and Diamond and Beatrix.

Sells-Photo Circus attracted May 1-4. The Fascinating Fanny Brown will be seen May 12 by the dramatic section of the Sequoia club.

Y. M. C. A. boys' division, presented romance of Civil War, entitled Under Sealed Orders, May 8, for fund to assist them in their Summer outing.

Swedish Players offered the comic operetta May 8. It is entitled Philvsten's Pickers. It was produced by Carl and Anna Pfall, two well-known Swedish playwrights, who have recently made San Francisco their home.

Years will give concerts here May 11-15. He took part at the First California Music Festival held at the Greek Theater, Berkeley, May 2.

Jeane Bailey will soon appear at the Orpheum. Plans for a new theatrical producing combination, with headquarters in San Francisco, have been formed and theaters soon are to be built in this city and Los Angeles. Both to be producing houses. The combination will form two co., one headed and directed by Kolb and Dill, and the other by William Rock and Maude Fulton, the noted dancers, now closing an engagement on the Orpheum Circuit. Rock is to be producing manager of the concern, which has the financial backing of George M. Anderson. The latter already has formed the corporation and raised \$850,000 for the enterprise.

A. T. BARNETT.

ATLANTIC CITY

Atlantic City seems to be engaged as the center of a number of the usual Spring trysts—plays that, as a rule, do not reach New York until Fall, and then with casts varying from those seen here. Following the successful premiere of Onover Hoyt, Inc., there was seen on May 6-7 The Rockless Ace, a society satire by Lee Wilson Dodd, for which Cecil De Mille announced as the producer. Other early bookings fore-shadow the opening at the Apollo Theater of

All Aboard, a musical comedy by March Swan, E. Ray Goetz, and Malvin Franklin, in which Law Fields will appear as the chief performer, and the Amateur Detective by Vincent Smith and Victor Manna, which has already been heralded as No. 1 Washington Square. Taylor Holmes is announced for the title role.

At the Apollo April 28-30 Black Patti co. with good audiences. George Evans's famous "Honey Boy Minstrels," which have met with popular approval and good attendance, May 1-3.

ARTHUR G. WALKER.

CINCINNATI

The Flowers That Bloom in the Spring. Trial certainly have something to do with the case, as far as theaters are concerned—it's of theaters of the Province we are speaking. The managers here have hardly readjusted their affairs after being bothered by the floods, and now it is time to voice the Gilbertian lyrics of "Both of the Flowers That Bloom in the Spring."

Three theaters have already closed, and the end of the season for the rest is definitely in sight. The doors of both baroque houses, People's and the Standard, and the Star and Harp in house, the Walnut, have been closed, and these are houses that are generally open the longest. This is accounted for by the fact that their followings were directly affected by the high-water conditions, the heads of many families being unemployed.

The bluest business since the floods has been done by Mrs. Fiska in The High Road, April 21-28, at the Grand. Her development of the character of Mary Pave was truly wonderful, and adds another to the long list she has created. A list more varied than that shown by any other actress on the American stage to-day, and that speaks for her work as a genius of the times.

Margaret Livingston followed in Kindling, opening April 28 for one week, the last of the season at this house. Star and play scored an emphatic hit.

Hindie Wakes opened at the Lyric for one week April 27-May 3 to a good house. This play, however powerful in its appeal, is hardly a good drawing attraction for the representative Sunday night audience in this city. The English co. that interprets it received splendid notices from the papers, and a good sale is reported for the week, especially matinees. Gertrude Hoffman May 4-10 in Broadway to Paris, and billed with 12 all-stars and near-stars, is the most do a good business. This attraction closes the season at the Lyric. High-class moving pictures are billed to follow.

The Chicago Grand Opera co. opened Music Hall (matinee April 28) for four performances. Mary Garden, Le Joueur de Notre Dame, was the opening attraction, and was greeted by a crowded house, who applauded her throughout her performance. She is certainly society's favorite here, and society gave her to distinctly understand it. Die Walkure was the opera of April 29 at night. Rigoletto was sung April 28, with Tetrazzini, who is even more popular here than Garden, and the last opera, April 29, was The Jewels of the Madonna. This was the social engagement of the season.

Kelth's offered a strong bill April 27, headed by Gus Edwards's Kid Kabaret. Bert Levy and Lew Harkins were also prominent. Kelth's has two more weeks to run, with Willis Hort Wakefield and Truly Shattuck announced as headliners.

The Empress also offered a strong bill of Sullivan and Considine attractions April 27. The German Theater closed its Sunday night season at the Grand April 27, when Director Otto Schmidt presented Hauptmann's Fuhrman Henschel. During the next season this organization has not met with the financial success hoped for.

At Music Hall Sunday night, May 4, a mammoth band concert was given. Herman Bell, stated director of a band of 300 pieces, composed entirely of Cincinnati musicians. They were assisted by the Cincinnati Choral Society of 250 voices.

Early openings are announced for Chester Park, Coney Island, and all other Summer parks and resorts.

JOHN REDHEAD FROOME, JR.

ST. PAUL

William H. Crane and his excellent co. appeared at the Standard, Kansas, for a week at Metropolitan April 28-30. A capacity audience was present the opening night; even the gallery boxes were occupied. Grandstand May 1-4. The Concert May 5-7, Martin's U. T. C. May 8-10. Huntington Players May 11.

The Lyman Bow players were shown at the Shubert April 28-3. The house will probably remain dark until May 26, when the stock season opens. A musical comedy stock and a dramatic stock will alternate between the Minneapolis and St. Paul Shubert theaters. On May 27, Lee Baker and Edith Evelyn begin a week of dramatic stock in the sister city, while on the same date the musical stock opens here.

Zelda Sears and a thoroughly capable co. in The Wardrobe Woman scored quite a hit at the Orpheum April 28-3. Another sketch, Between Trains, was also well received. Johnnie Small and Sisters, Musical Germans, Bronson and Baldwin, Dorians, and Burton's dogs completed the bill.

Porter J. White and co. in Scandal was the headliner at the Empress. Summa, France and Arabs, Models de Pianos and Bingham and Hilbert and Kennedy were also in evidence.

The New Century Girls were at the Grand. Henry W. Savage is "mad" at St. Paul because Everywoman's business did not equal expectations, so he is going to avenge it by playing his Prince of Pilsen in Minneapolis only.

Minneapolis guarantors will have to make up a deficit occasioned by the recent opera season there. St. Paul will again have a grand opera season next year.

The Princess (ten cent vaudeville) management has taken over the Majestic, the former Miles house, and will shortly install Kinemacolor pictures there. The construction of the new Miles Theater will begin shortly.

JOSEPH J. FIFSTER.

DES MOINES

Nasimova in Bella Donna was at the Berchel May 1. Rusty Pulls the Springs did well April 21. A. M. G. May 22.

At the Princess: A Battery on the Wheel April 27. Week beginning May 4, Are You a Mason?

For first half of week at the Majestic, with Sunday matinee April 28: J. O. Tinkham Co., Walter Washburn co., Arthur Gray and Green, Link Brothers. Last half of week, commencing Thursday matinee, headliner, Hope Booth co., Clyde Elliott, Levine and Musco, Campbell and McDonald, and Taylor Twins.

Headliner at the Orpheum for week commencing Sunday, April 29: Fred Watson, Bea Santos, with six other big acts.

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ALABAMA.

MOBILE.—LYRIC: The Seminary Girl April 28-31; good co.; pleased fair business. —**DREAMLAND:** The New Edison Talking Moving Pictures in this house first time here 27; made a big hit; regular service of these pictures are assured by the management.

CALIFORNIA.

OAKLAND.—LIBERTY: Franklyn Underwood and Frances Blossom, supported by Blahop's Players, presented Her Husband's Wife April 21-27; one production; clever cast; capacity houses. —**MACDONOUGH:** From the Manager to the Cross 20-27; interesting pictures; good attendance. —**COLUMBIA:** Dillon and King in The Quakers 20-26; satisfactory performance, to fair attendance. —**ORPHEUM:** Fine vaudeville bill 20-26; attendance up to standard. —**MODESTO.**—MODESTO: Chaudrey O'Leary in The Isle of Dreams April 23; splendid attraction, to capacity. Ben Greet Players 23. —**AUDITORIUM:** Fourth Annual Musical Festival 2, 3, and the direction of Frederick J. Whitely with the following artists: Frank Rogers, Ed. Collins, Heath, Ruth Waterman Anderson, F. H. Jennings, L. P. Williams, Walter Mooser, and an orchestra of forty pieces.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: The Mikado, by Musical Club, April 25, 26; good business; financial success. Raymond Hitchcock in The Red Widow 23. Frances Starr in Case of Becky 23. —**EMPEROR:** S. and O.; good business. —**BURNS:** Dark 23.

CONNECTICUT.

NORWICH.—DAVIS: Bill week of April 25 headed by The Bragons, musical team, and four other good vaudeville turns; pictures of interesting objects and events were shown to a large audience. The Rose Maid 9. —**AUDITORIUM:** Kinemascope pictures were continued with excellent vaudeville. —**BREED:** Up-to-date pictures and illustrated songs to good business.

WATERBURY.—POLI: Within the Law returned April 25 and filled the house with well pleased audience. —**JACQUES:** The Poll Stock co. in A Stubborn Cinderella 23-3 to big business.

WILLIAMANTIC.—LOOMER: Bunty Pulls the Strings April 25, pleasing large audience. Murdock Brothers' Dog and Pony show 23-25; business light, due to other attractions. Jack Lynn Stock 5, 6.

FLORIDA.

JACKSONVILLE.—DUVAL: Knute Erickson in The Seminary Girl April 20-26; good bill to fair business. —**ORPHEUM:** Arthur Dunning in Lower Berth 20-26; good business. —**OTTIE:** The Little Girl 20-26; good business. —**THE LUBIN COMPANY:** under the direction of Arthur Dunning, left Jacksonville for Philadelphia on 23, after having spent the winter here. The dramatic co. will remain some weeks longer. Members of the co. leaving were: A. D. Hotaling, Max Hotaling, George Boehm, Walter Stull, Ben Walker, Frances Ne Meyer, Margaret Ne Meyer, Julia Calahan, Lucia May, Robert Burns, Violet Adams, Ella Bremer, Gary Hotaling and Henry Bard. George Nichols, director of Lubin Dramatic co., stationed at Jacksonville, and Mrs. Nichols, celebrated their seventeenth wedding anniversary 23, in honor of the event the co. was given a holiday; the players taking advantage of the opportunity to spend the day fishing at the jetty, where good sport was had.

GEORGIA.

MACON.—GRAND: Vaudeville week April 21-23. Grace Sisters, Sam Rana, Earl Wilson and Max, Sammie, Joe Kennedy, Summers and Smokey, Clara and McQuinn, Garcia's Band; splendid bill to packed houses. —**PALACE:** Sammie Stein, good comedian; fine pictures; splendid music. —**MAJESTIC:** Good pictures; good business. —**LYRIC:** Good pictures; only the vaudeville feature withdrawn.

ATHENS.—COLONIAL: The John Lawrence Players announce April 29 as their farewell week for the season. They presented A Mountain Feud. The co. has given excellent satisfaction throughout the season, and Manager Stone has already contracted to bring them back next season for a long engagement.

IDAHO.

BOISE.—PINNEY: Paul Palmer's Picture Hunt, booked for April 24-25, canceled. The Settling of the Pearl, amateur production, 25 pleased fair business. Sweet Lavender, amateurs of the Columbia Club, amateur performance, 23, 30.

ILLINOIS.

EAST ST. LOUIS.—AVENUE: Vaudeville and pictures headed by Four Larks in The Human Aeroplanes, Oakes and Johnson, the comedians; Musical Geraldine, Toms and Macey, la Wonders of Joy, the Hartman's sensational, Tansy Danvers, good co. and very good houses April 27-31. —**LYRIC:** Moving pictures; good films and attractive billboards to capacity houses April 27, 28. —**HARL:** Moving pictures and vaudeville. —**MICHAEL:** Stock co.; fair co., to full houses. —**HOMER:** Moving pictures to full houses. —**ODON:** Moving pictures; good films to capacity houses 27.

DECATUR.—POWERS: Emma Bolton co. in A Georgia Romance April 24-26 pleased good houses. Emma Bolton co. in The Broadway Wonders of Joy, the Hartman's sensational, Tansy Danvers, good co. and very good houses April 27-31. —**LYRIC:** Moving pictures; good films and attractive billboards to capacity houses April 27, 28. —**HARL:** Moving pictures and vaudeville. —**MICHAEL:** Stock co.; fair co., to full houses. —**HOMER:** Moving pictures to full houses. —**ODON:** Moving pictures; good films to capacity houses 27.

Luther Yantis, of this city, is home for his Summer vacation; he was with the Dames' Heart Breakers co.

DANVILLE.—FISCHER: Paid in Full April 25 pleased good business. —**LYRIC:** Vaudeville 24-26; Helen Goodman, whistling prima donna, pleased; Wellstein and Orombarer presented The Pool Room, pleased; Louis Fritskov and Lottie Blanchard featured their own songs in A Mixed Affair. —**COLUMBIA:** Indian Maidens, burlesque, poor co.; fair business.

QUINCY.—EMPIRE: Bowman-Martin Stock co. April 20-27 (except 25) played to large and well-pleased houses in The Maid and the Minister. Anita the Wolf, Why Women Sin, Just Plain Molly, The Belle of Society, A Cowboy Girl, Thorns and Oranges Blossoms, The Milwaukee German Theater co. in Schweigermama 24; good business and satisfaction.

DIXON.—OPERA: First-class vaudeville and attractive motion pictures April 24-27. —**FAMILY:** High-class vaudeville and attractive motion pictures to good business 20-27. —**FRANCIS:** Attractive motion pictures to good business 20-27.

LA SALLE.—ZIMMERMANN OPERA HOUSE: A Modern Eve April 27 drew packed house and gave entire satisfaction; troupe closed their season here. Monte Carlo, burlesque co. 29; did big business. The Zimmermann German Theater co. in Schweigermama 24; good business and satisfaction.

STREATOR.—PLUMB: Bunty Pulls the Strings April 26; good-sized and highly appreciative audience.

GALESBURG.—AUDITORIUM: De Armond Stock co. April 23-3.

INDIANA.

CHAMFORDSVILLE.—MUSIC HALL: The Imperial Comedy co. April 23; a home talent organization; scored quite a hit in their production, The Opening Night at the Crawford Cafe; the work of the Lippman Brothers and Fred Hendricks was especially good. —**JOY:** Pictures 21-26 pleased good business. —**THEATRIUM:** Pictures 21-23; fair houses and business.

HAMMOND.—HAMMOND: Mother April 26; good co.; pleased good business. —**Wagon of the Calvary:** Patch, medium co. to fair business. —**ORPHEUM:** The Bell Hop 24-26. The Girl Question 27-30; fine business.

SOUTH BEND.—AUDITORIUM: The Trail of the Lonesome Pine April 27; two fair houses; well pleased; good co. Aborn Opera co. in The Bohemian Girl 28 pleased good business. Bought and Paid For 5.

ANGOLA.—CROTON OPERA HOUSE: Henry Kolker in Our Wives April 23; best co. of the season to a packed house; well pleased. The White Sister 30.

GOSHEN.—JEFFERSON: Al. G. Field's Minstrels April 24 pleased excellent patronage. The Trail of the Lonesome Pine and Bought and Paid For 27.

NORFOLK.—GRAND: Ferdinand Graham Stock co. in The Stepson week April 23 pleased good business.

NICHICAN CITY.—ORPHEUM: The Pink Widow April 27; three shows to S. R. O. The Trail of the Lonesome Pine 30; good business.

IOWA.

WATERLOO.—WATERLOO: Bunty Pulls the Strings April 23 pleased big business; fine attraction. Hugo Koch in Bates of the U. S. A. 24; fine attraction, to poor business. The Girl from Rector's 25; played to two fair houses; very ordinary. —**PALE:** practically closed the local season. Manager Bunty has one more booking, Mayo Adams in June. Society Circus (local) 6, 7.

IOWA FALLS.—METROPOLITAN OPERA HOUSE: The Girl from Rector's April 25 to light business; failed to please. Muir and Jeff 10. Stage Manager Kieckhefer, of the Metropolitan, was called to Hamilton 24 to assist in the opening attraction at the Windsor. Rev. Charles C. Shutt, rector of St. Luke's Episcopal Church, at Des Moines, has been appointed chaplain of the Actors' Church Alliance in that city.

DUBUQUE.—GRAND: The Price April 27; well played to fair receipts. Nazimova in Bella Donna 29; good house. Alaska-Siberia Pictures 23. Pictures of Sarah Bernhardt in Queen Elizabeth 2-4. —**MAJESTIC:** Week of 29; Grace Emmett and co., Dix's Monkeys, Tony and Norman, Work and Play, Wassman and co., Frances Gerard; good attendance.

FORT DODGE.—PRINCESS: Iowa Military Band gave a concert at the Music Sunday, April 28, to big house. Mr. Quint, Hans Schneider Quist, and Eva Simmons, soloists.

GRINNELL.—COLONIAL: Rainey's African Animal Pictures April 24-26 pleased small audiences.

KANSAS.

HUTCHINSON.—CONVENTION HALL: Spring Musical Festival April 23-25; fine artists to splendid business throughout; Alice Neilson, prima donna soprano, sang to capacity house (4,500) night 25; she is very popular with the Hutchinson musical fraternity and a future engagement is looked forward to by the music-loving public here; Jaroslav Kocian, Bohemian violinist, gave a very delightful programme 24; Madame Lucila Chilton, soprano, and Albert Linquest, tenor, highly entertained night 25; Mrs. John Clay Newman, of local talent, assisted at the piano for these artists and proved a success; Emil Oberholzer's Minneapolis Symphony Orchestra gave a matinee concert 26; Mrs. Laura Beck, Yaggy, a local violinist, played and was graciously applauded; Mr. Oberholzer and his orchestra gave an evening concert 26; Albert Middleton, baritone, and Joseph Schenka, tenor, assisted in the evening and both were delightful. —**HOMER:** The Masks Hypnotic co. 21-26; good business.

COLUMBUS.—McGHEE'S: Panama Musical Comedy co. April 24-26; third night of the season; good business. Regular season closed.

OTTAWA.—BOHRBAUGH: Season closed.

KENTUCKY.

LEXINGTON.—OPERA HOUSE: The La Rue Stock co. inaugurated the Summer stock season April 21-30. Bill for opening week being Arizona; fair performance; co. made a favorable impression; business only fair but increasing; regular prices prevail.

On or off the stage—

Fatimas are popular with the profession everywhere. You'll understand why they are the biggest selling cigarette in the land, once you try this mild Turkish-blend. You'll enjoy the rare natural tobacco flavor—'tis delightful. If you want real cigarette satisfaction let your smokes be those quality Fatimas.

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son April 21-30. Bill for opening week being Arizona; fair performance; co. made a favorable impression; business only fair but increasing; regular prices prevail.

MIDDLESBORO.—MANNING: J. A. Coburn's Greater Minstrels April 23 pleased a good audience. St. Louis Amusement co.'s street fair and carnival showed here week 23; A Habibi's Foot co. showed in their own tent 29; Jesse James showed in their own tent 5.

OWENSBORO.—PEOPLES: Harry Wilson and the Golden Girls closed their engagement April 26 to fair business. McDonald Stock co. return engagement, opening in The Little Tenderfoot to good business 23. Baby Mine 1-3.

MAINE.

PORTLAND.—D. F. KEITH'S HIPPODROME: Vaudeville and motion pictures good business: The Earl and the Girl in musical comedy; the Durand Musical Five, "Joe" Flynn, the Man with the Book; Jesse Rutherford and co., aquatic performers, Milla and Monty, travesty artists, De Wolf and Cady, singing and dancing, making up an excellent bill for week April 25. —**NEW PORTLAND:** Vaudeville and photoplays; Anna Madigan and co. in A Dream of the Golden Past, a very pretty Irish sketch; Jack Dakota Trio, sharpshooters; Bert Brothers, Allen and Clark, and the Piedmont Sisters, with the pictures, constituted the bill for the first three days of the week. Bill changed Thursday. —**JEFFERSON:** Permanent Stock co. in My Wife; continuing good business. —**GREENLEAF:** Vaudeville and pictures, featuring Ajax in feats of strength; good business. —**NICKLE:** Photoplays; good business. —**CARCO:** Pictures; fair business.

BRAUNSWICK.—CUMBERLAND: Marie Lano, Gypina, and photoplays, gave excellent satisfaction to packed houses April 21-26. John Arbuckle, Marie Lano, and photoplays 23-4. —**PASTIME:** Frank Clayton, Eccentric Wheeler, and photoplays 21-24; good business. Photoplays and vaudeville 25-3.

BATH.—DREAMLAND: Dacy and Chase, Kennedy and Farnsworth, and photoplays; excellent satisfaction to big business April 21-26. The Unbleached American Trio, Nedra and Host, and photoplays 23-3.

BELFAST.—COLONIAL: Thomas's Musical Comedy co. in Who Owns the Baby, Ladies Night, and Senator for An Hour April 23-25; pleased good houses. —**OPERA HOUSE:** Good photoplays.

MARYLAND.

ANNAPOLIS.—COLONIAL: The Merry Burlesque April 23; good performance and business. —**Success:** and interesting moving pictures at the Colonial, Lorie, and Palace; daily crowds.

MASSACHUSETTS.

FALL RIVER.—SAVOY: The Mallet-Daniels Players presented week April 23-3 A Butterfly on the Wheel, with Carolyn Roberts in the character of Peggy Adamson. Miss Roberts gave a very moving portrayal of the part and was accorded much applause; fine production and performance; large attendance. The Girl in the Taxi 5-10. —**ACADEMY:** S. R. O. at almost every performance, extra strong bills being the attraction 24-30; De Lisle, Brown Lee and Mary Cranston, May Duryea and F. M.

Conklin in The Imposter; the Valdes. After an absence of several years from the local stage, Miss Hampton who is well remembered for her work in giving the Wind, made her reappearance in Charles H. Smith's one-act play, The Was He? supported by Harry Fowler and Cole Keith; Miss Hampton was awarded a warm welcome. The Three Dakali Brothers, Sam Moore and Stasia, Leonard and Lewis, and the Fathe photoplay, Art Heblity, gave the best of satisfaction. —**PREMIER:** Fine line of attractions; good attendance. —**ALJOU:** Closed, and only 27 and the future outcome is uncertain. There have been several changes in the past few weeks, all of which have resigned for different reasons. Stage Director Frank J. Cook closed his engagement with the Mallet-Daniels co. 3.

PITTSFIELD.—COLONIAL: William Fuchs Stock co. April 23-25 in The Belle, closed and business. —**LYRIC:** Musical comedy, headed here 23 and Manager Yantis closed his leave to Rock and Lombard. A comedy team of over 500 local citizens was told at the Club 26, and arrangements were made with William Fuchs to have the comedy team, co. at Colonial during the summer season. The new managers of the Lyric, Edward and Warren D. Lombard, of New York City, will conduct a musical comedy co. (house) of a comedy co., and will keep with the Lyric. —**Cast:** Jack Henderson, comedian; Sammie Stein, prima donna; Donald Brooks, comic; Flo R. Courtney, comedienne; Betty Smith, comedienne; W. J. Lombard, baritone; Howard Beck, tenor; J. A. Lombard, tenor; Charles Leonard, tenor; Louise, soprano; and Charles Leonard, tenor. —**Chorus:** Olea Moody, Billy Wood, Harry, Fannie Milton, Hunter Patterson, and Beck and Messers. Scott, Young, Hall, and Harkins. The co. will be known as the Lyric Musical Comedy co.

HAVERHILL.—COLONIAL: The Boston Sisters and Messers, novelty dancing and singing act; Harry Taylor, comedian; Fuchs and James, extraordinary acrobats, and a variety of acts. —**WEEK:** to next house April 23-25. A special bill of vaudeville and pictures the following afternoon and evening 27. Gertrude Vane, refined singing act; Humes and DeLuna, ventriloquists, in Danburyville; Drew Thomas, musical comedian; the Keanan Sisters, fine, ornate selections; Seymour and Brown, Gypsy comedians; and Youmans' Japs 25-26. —**Orpheum:** Cohen and Harris's If Hanged in New York The Great Divide 24-26, and presented by Adams Sawyer 25-26 to capacity. —**MAJESTIC:** An all feature bill of moving pictures and very songs 24-3. —**ONYX NICKLE:** An all feature bill of moving pictures from the Edison Studios 24-3. —**SCENIC:** Moving pictures and songs 24-3. All clearhouses illustrated their summer schedules 24, putting on double bills throughout.

BROOKTON.—HATHAWAY: The Thompson-Woods Stock co. in When Katedated Was in Flower April 23-3 to large and appreciative audience; play well liked; and good actors. —**Victrola:** Millman and Mary Taylor gave an excellent interpretation and made a big hit. —**Cast:** A. McBarry and Walter H. McCall, comedy duo for good work. —**A Night on the Beach:** City; Harry Thompson, Gypsy and Gypsy, comedy and variety; Mary Hampton and the Law Wells, Louise May, O'Brien and the pictures 24-3; capacity houses. —**PHUM:** The Minstrel Four, two Japs, Gus Weston, Fred Lewis and Marjorie Chama, Shirley Turner, Frank Brown, and Mervyn played full houses.

MAIDEN.—AUDITORIUM: Douglas Flint and his sister, The Miser, April 28-31; also Brothers, Three Singing Bananas, Homes and Billy and feature pictures to good houses. N. D. Bradstreet, owner of the Auditorium, hopes to purchase land on which to erect another first class vaudeville and picture house.

GREENFIELD.—LAWLER: Billy Allen's Musical Comedy co. April 28-31; two performances daily in The King Kokoos, The Man Behind the Mask, Paris, The Girl from Chilly, A Night at the Winter Garden, The Giddy Widow; good houses pleased.—BLOU: Moving pictures and vaudeville 28-31; good business.

NORTHAMPTON.—ACADEMY: Northampton Players in a good production of Lady Frederick April 28-31. Northern and Marlowe 5.

MICHIGAN.

SAGINAW.—ACADEMY: Moving pictures April 27 to good houses. Henry Miller in The Rainbow 28; big advance sale. Alice Lloyd in The Rose Maid 1. The White Sister 3.—BETHLEHEM: Frickham's Troupe, Stanley and Margaret Nelson and co., Zeas and Menden. Girls moving pictures 27-31; opened to two good houses.—AUDITORIUM: The Third Regiment Band and moving pictures of Austria-Hungary 27; full house.

CALUMET.—THEATRE: Frank E. Long Stock co. week of April 28; opening play One Girl in the New Star and Majestic entrance with My Boy Jack, The Cowboy Sheriff, The Underworld, The Fatal Marriage, and The Breadwinner.

COLDWATER.—TIBBITS: The Al. G. Field's Greater Minstrels April 28 pleased an enthusiastic audience. Southern Brothers offer a week of feature photoplays 28-31.

MINNESOTA.

ROCHESTER.—METROPOLITAN: Markham's Comedians April 28-31 pleased good houses.

WINONA.—OPERA HOUSE: Dark 28.

MISSOURI.

ST. JOSEPH.—TOOTLE: Dark April 28.—LYCEUM: Frances Starr in The Case of Becky 24. The Price He Paid 4. 5.

HANNIBAL.—PARK: Dark April 28; crowd at the New Star and Majestic entrance with Billy and pictures 21-25.

DE SOTO.—JEFFERSON: The Crofts April 28; good act. Under Canvas: Hagg's Mighty Shows 28 drew very good.

MONTANA.

BUTTE.—BROADWAY: The Concert April 24 drew a fair-sized audience only; co. and play exceptionally good.—FAMILY: Closed until June 1.—EMPRESS: Week 21 inaugurated daily matinee, which with Edison's Talking Pictures, is a proved successful venture; crowded house entire week 28-31.

NEBRASKA.

LINCOLN.—OLIVER: University of Nebraska, Kismet Club, in The Matchmakers April 28; very good production. To good houses. Frances Starr in The Case of Becky 26; excellent co. and production, to poor business; two performances. Everywoman 1-3. The Oliver closed for Summer 3.—ORPHEUM: Gert Frick, Claude Golden, Bommer and Hermina, Gals and Odor, Eight Pains Girls, Del-A-Pheas, and the Kyles played to good business 1-3. The Orpheum closes for the summer 10.—LYRIC: The Acme Quartette, the Three Redders, Allan and Nellie, Minnie and Wilbur, and the usual changes of pictures played to the usual S. R. O. 21-30.

NEVADA.

RENO.—MAJESTIC: Madame Bernie de Pasquie in Comedy April 28; business fair. Fine features canceled.

NEW HAMPSHIRE.

MANCHESTER.—PARK: Kitar-Lench Players in The Virginia April 21-26; was a well-known bill and delighted large audiences. The Man on the Box 28-31.—AUDITORIUM: E. J. Balaban, the Brownie on the circle; Foster and James 21-25. Farther and Waters, sons and fances; Mildred Huntington 24-30; scored heavily. Edison's Talking Picture proved a great card; Crown latest photoplays to capacity business 21-30.—GUREN: Excellent moving pictures continue to draw good houses.—MECHANIC: Minstrel Maids and photoplays played 21-25.

DOVER.—CITY OPERA HOUSE: The Man on the Box April 24; fair business. Musical Johnstone, Millie, Grace Hughes, and pictures 26; good business.—ORPHEUM: Jules Lavey Family, Murphy and Andrews, and pictures 21-26; big business.—LYRIC: The Sydners, Majors and Majors, and pictures 21-26; big business.—STAR: Italia, George Clay, Joe Ellis, and pictures 21-26; pleased good business.

PORTSMOUTH.—THEATRE: Mabel Whitman and Pinks, The Farriers, and photoplays drew well April 28-30. The Boston Opera co. in The Barber of Seville 1, Clemens Brothers and McFarver and Bevers 3. 5.

CLAREMONT.—OPERA HOUSE: Dark April 30.

NEW JERSEY.

BURLINGTON.—AUDITORIUM: Gotham City Trio and Leona Stevens framed a vaudeville bill April 24, included Walls and Curtiss, Harry Murphy, Little and Allen, and Just Miles; light business. Apologue of the genuine variety created the acts offered by Bud Russell, his Cabaret Girls and the Flying Mitchell, topped on unusually interesting photoplay bill 26; capacity. Direct from a successful Philadelphia engagement George Evans and his Honey Boy organization gave a performance 29; brimful of wit, humor, and new features. James K. Hackett with an assembled co. of excellence in four-reel photoplay feature, The Prisoner of Zenda, drew good audience 2. George Hoover, for many years an attaché of local house, tendered his

resignation to Manager Lanning 25. He is succeeded by Craig Samson. Through the generosity of Manager Eberbach, of the Majestic Picture Theatre, the entire receipts of 22 were donated to a local fair co. Mrs. Donohoe, a well-known vaudeville and picture pianista, recently of Trenton, has again taken up her residence in this city.

NEW YORK.

SCENECTADY.—MOHAWK: The Gotham Producing co. scored an undisturbed hit April 28-31 in The Rejuvenation of Aunt Mary. Blanche Chapman was seen to good advantage in the role made famous by Eleanor Robson. Week 6-10 Brown of Harvard.—VAN CULLEN OPERA HOUSE: The Prince Chap 28-31 marked the farewell week of the Malley-Denison co., this completing a fifteen-day engagement. The Union College Dramatic Club presented a finished performance of The Snowball at the Mohawk 28. The production this year was a farcical comedy, and the ease with which the situations were put over was a revelation. The cast was a well-balanced one, and included D. J. Jones, H. G. Wadsworth, H. H. Dickinson, O. D. Lowell, W. O. Baker, H. B. Santos, E. R. Lowe, and G. V. Wood. A. C. Menely looked after the business end of the affair.

ELMHURST.—LYCEUM: Primrose and Dockstader's Minstrels 1. Stetson's U. T. G. 3.—MOHART: Georgette, Guley and Nicholson, Bernard and Harrington, and El Barto April 28-30; large houses; excellent bill.—MAJESTIC: Primrose Four, Joyce and Donnelly, and Edison Talking Pictures 28-30; capacity, pleased. Stock FAMILY: Pictures 28-30; good bill and business. William Blais has joined the Majestic Stock co., Wilkes-Barre, Pa. James Fitzpatrick, a resident of Elmira for many years, now in advance of Primrose and Dockstader, created many friends here 28. A. C. Abbott has succeeded George F. Danbar as manager of the Mohart, representing Felber and Shea. Walter Catlett and Tom Barry have been signed for the leading comedy roles with the Horick's Theater Opera co. the season of which opens 26, and runs until October.

BINGHAMTON.—ARMORY: The S. M. Stalisch co. inaugurated the Summer stock season April 28, the first production being Paid in Full. Too much praise cannot be given Mr. Stalisch for the able manner in which he has put on this play, complete in every detail. The cast includes Sara Perry, who for two years played leading lady at the Astor, New York; also William David, formerly lead with Secret Service at the Empire. The Gamblers week 5. Jerome Bonner, recently with the Yankee Stock co., played the leading juvenile part.—TONE: A well-balanced bill of Keith acts to S. R. O. Las Gouglies, Morris and Clark, Lorado's Models, the Panster Duo, Hawthorne and Burt, and two reels photoplays appears.

GLENS FALLS.—EMPIRE: The Pied Piper of Hamelin (local) April 28, 29, drew excellent satisfaction, to capacity business. Primrose and Dockstader Minstrels 10. The Three Minstrel Sisters, the Night French Models, Italian Duo, the Flying Demars, pictures 1-3.—PARK: Harrison, Wolf and co., Jack Rogers, J. Jones and House, the Five Dancers, Ryan and George Warren Trio, pictures 28-31; excellent satisfaction, to capacity business. Experts are at work installing the machinery necessary to permit this popular playhouse to exhibit the Kinemacolor Pictures. The first public exhibition of 4: Kinemacolor Pictures will be shown every afternoon and evening in addition to the regular vaudeville bills.

NEWBURGH.—ACADEMY OF MUSIC: John and Mae Burke, Bimber, Marion and Day, Nell Blake and co., Jack Rogers, Julia Tracy, Norman April 24-25. Jack Rogers, Gene Muller and co., Charles J. Neilson, Bradlock and Leighton, Rutledge and Pickering 28-30; good business and performances.—COHEN'S: Robert Hillard, Clifford Hinkle and co., Billy Falls, Luster, Evans and Luster 28-30. Fisher and Fisher, Althea Twins, Felix Allen, Roscher and Western 28-30; crowded houses; pleasing performance.

OSWEGO.—RICHARDSON: Edwin George, comedy jinxer; Brown and Perot, musical team, and the Mendelssohn Four April 24, 25. Little Rebel 26 (matinee and night) deserved better business. O'Brien and Lear, musical team; Marie King Scott, That Country Girl, and Ye Colonial Settlers 28-30; capacity business. The management is meeting with wonderful success and indications point to excellent Summer business.—HIPPODROME: Sadie Belzarde Stock co. 28-31.

AUBURN.—JEFFERSON: Rank-Bisbee co. opened Summer stock with Atlas Jimmy Valentine April 28; business good; co. Morry Drisko, Charles Lederer, George McArthur, Billy Thompson, Harry Sedler, J. H. Fowles, Mando Stevens, Eleanor Earl, Carl Daintree, Blanche Morrison, Mark Parrott, Edward Tane, Kenneth Bisbee, Frank Smith, Mae Roland, Alma Sedler.

SYRACUSE.—EMPIRE: Robin Hood April 28 delighted large house at return engagement. George Arline 1-3.—WITTING: The stock co. in Madame X 28-31; were very acceptable and attracted well.—HASTABLE: Bowery Burlesquers 28-30 drew well.

DANVILLE.—HECKMAN: Primrose and Dockstader's Minstrels April 28; fair show; house filled to its capacity. A Noble Outcast 3 (local talent).

PLATTSBURGH.—PLATTSBURGH: Boston Opera co. April 25 delighted fair house; best opera co. ever here. Vaudeville and pictures still attract large houses.

GENEVA.—SMITH: The Little Rebel April 24 pleased fair house; closed their season 3. The Old Homestead 26. Recital of the Geneva Chorus Society 2.

LYONS.—MEMORIAL: Moving pictures April 21-26. Third Degree 1-4. Torrelli's Dog and Pony Circus 1-3.

CORNING.—OPERA HOUSE: Primrose and Dockstader's Minstrels April 30 to capacity house. Marie Dressler 12.

HERKIMER.—GRAND OPERA HOUSE: Dark April 29.

OHIO.

YOUNGSTOWN.—GRAND OPERA HOUSE: The Youngstown Players in Get-Rich-Quick Wallingford April 21-28 pleased good houses. The Talker 28-31; well-pleased houses.—PRINCESS:

The Four Musical Kleeses, W. T. Panton, Emerson and Summer in His Night Out. Hilda Jarvis to packed houses every performance.—DOME: James K. Hackett in The Prisoner of Zenda showed to large and well-pleased houses. Fred Gage, manager of the Empire Theater, at Syracuse, N. Y., has concluded a visit here with Manager J. O. Hagland, of the stock co. at the Grand.

SPRINGFIELD.—FAIRBANKS: The Woman April 24; co. and play good and well received by fair business. The Great Harvelle, Barnum and Carlisle, Howard and White, Hubs Strickland, Mrs. Eva Fay week 28-31; drew good houses. The Sun Amusement co. have brought their vaudeville to the Fairbanks for the Summer season, and the Sun will be closed indefinitely.

OKLAHOMA.

MALESTER.—STAR AIRDOME: The Bachelor's Honeycomb played to pleased fine business April 28 and return date 29. Big Eastern Stock co. week of 19-21. Deming's Stock co. week of 19-24.—YALE-MAJESTIC: Vandeville and pictures changed daily continues to big business. Excellent motion pictures to capacity at the Liberty, Victor, and Forum.

SHAWNEE.—BECKER: The Lonesome Pine April 27 failed to please; fair house. This attraction closed the house for the season. Mr. Harrington goes out on the road with his own stock co. the company which carries 32 carries twenty-five people, with band and orchestra.

MUSKOGEE.—BROADWAY: The Flower of the Ranch April 20-25 to good business.—WIG-AM. YALE. GARTY: Picture houses; capacity.

PENNSYLVANIA.

READING.—ACADEMY OF MUSIC: One of the greatest musical triumphs ever recorded by a local choral society was the rendition of Verdi's Requiem by the Church Choral Society, assisted by the Boston Festival Orchestra April 24. A capacity audience was present, and liberally applauded the efforts of this capable organization, under the direction of E. H. Knerr, and the artistic work of the specially engaged soloists. There was also a concert by the orchestra in the afternoon, which was likewise thoroughly enjoyed by an audience which filled every seat in the theater. The Little Millionaire 26; business fair. Combined concert by four of the city's leading bands 31 to a good house. The affair was given for the benefit of the local Tuberculosis Sanitarium, and programme of exceptional excellence was rendered by the musicians who numbered over 100. The Merry Burlesquers 30, with matinee. Two good-sized audiences availed themselves of the last opportunity to see a burlesque show this season.—ORPHEUM: The innovation of society night, every Friday evening has been highly successful thus far. A capacity audience was on hand 25, and were given a treat by the Penn Wheelmen Quartette, four classy singers from one of the leading local theatrical clubs.—HIPPODROME: The season at this playhouse ended 5, to be followed by Summer stock, beginning 5.

PHILADELPHIA.—MAJESTIC: Stetson's U. T. G. April 25, 26 (matinee and night); did nice business. The Youngsters' Symphony Orchestra 10.—ELEVENTH STREET: The Telephone Girl 28-31; excellent co. and played to capacity business at all performances. The Girl in the Clouds 5-10.—PARK OPERA HOUSE: The Girl from Out Yonder 28-31; very well received by big house. The World's Greatest 5-10.—MA-SONIC HALL: Christine Miller, vocalist, and Mrs. Blanche Saunders Walker, pianist, appearing before a large audience of local music lovers 29, and rendered a very pleasing programme. The COLUMBIA: Willa Beat Walsfeld, Julia Nash and co., Fitch Asaki, Ben Dealey and co., Jack Sidney and Billie Townley, Harry Outler, Leitzell Sisters, Will Herbert 26; excellent bill; every act a feature; packed houses. Willa Holt Walsfeld, who is an honorary member of the Philadelphia Musical Association, appeared Friday night, when Erie Lodge No. 67, turned out to do her honor, and also to Brother Ben Dealey who is a member of New York No. 1. Chorus, Hello Bill.—COLONIAL: Week of 28: Photoplays and six reels; business always good.

EASTON.—ORPHEUM: Are You a Crook? April 29, co. presenting this new farce, included several noted stars, among whom were Elita Proctor Otis. In the role of Mrs. Cleveland Finch she has a part admirably suited to her talents. The comedy Marguerite Clark scored a triumph. Amy Herrick, the girl who admired "crook" plays. Others of prominence in the cast were Joseph Kilgour, Forrest Winant, George Fawcett, Scott Cooper, and Ivy Tronim. Large and fashionable audience. The Little Millionaire 30; excellent co. and business. Marie Dressler's Players 3.—ABEL'S OPERA HOUSE: Teudeboe and Baron, Ann from Virginia, O'Brien, Havel and co., Glahane and Sweeney, and "Peter," the monkey, with Maud's Mind, 21-23. Fred and Annie Pelet, Dan Delmar, Marie Lee and her Seminary Girls, Rice Brothers, and Boutin, Tillson and Parker 24, 25; capacity business.

SCRANTON.—LYCEUM: Robert B. Mantell April 24-26 to capacity business. Mr. Mantell and a strong co. opened with King Lear 24. The audience thoroughly enjoyed it. It was evinced by the many curtain calls. Hamlet 25. The Merchant of Venice 26, matinee, and Macbeth evening. The Ladies' Minstrels, by members of the Ladies' Catholic Benevolent Association of Scranton, presented a 4-reel comedy, George M. Cohan's The Little Millionaire 1. The Old Homestead 3. The Woman 7.—POLI: Macart and Bradford in The Second Generation, Princes Florio, the Jungle Man; Amy Butler, and the All-Star Quartette, Dier, Kirk and Fowerty, the Bess Brothers, and Karl Green, a Painter in Oils, 28-31; excellent; to capacity business. The stock co. in Get-Rich-Quick Wallingford 5-10.

LANCASTER.—FULTON: Arvine's Players in their ninth week offered All on Account of Eliza April 28; (except 21) to large and well-pleased audiences. George Arvine demonstrated his great versatility; excellent support rendered by Adra Alnaise and Edwin Forsburg. The talented Carroll children, of this city, deserve special mention for good work. Marcus S. Hoffs made his first appearance with the co. and will act as stage-manager. The Woman 2.—COLONIAL: Tossing Austin, Felix Papey and co., Dooley and Parker 28-30. Earl Gordian's Dogs, Campbell and Campbell, James Kennedy and co. in Looking for Father 1-3; very

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large houses. Edison Talking Pictures was the greatest feature of the week and pleased immensely.

CHAMBERSBURG.—NEW: The Spring Maid April 23; the best musical show of the season to the largest house.—ROSEDALE OPERA HOUSE: The Manhattan Players closed a successful two weeks' run 26 to good business. It was their one hundred and tenth performance in this place within the last fifteen months. This closes both houses for road shows. Manager C. W. Boyer's leases also expire at the New; he will be succeeded by Frank A. Shina.

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brook, former resident manager, Wyoming Bill Wild West 2. Hazenback-Wallace 17.

WILLIAMSPORT.—LYCOMING: Marie Dressler and Jefferson De Angeles April 28: fair-sized and enthusiastic audience; socialists strong throughout. Henrietta Crossman in The Real Thing 29: good-sized and appreciative audience; exceptionally strong co.; Miss Crossman received an ovation and made many friends.

FAMILY: Specialties and motion pictures 28-29 to fair-sized and pleased audiences; strong bill.

Good business and interesting pictures at the Lyric, Orpheum, Grand, City, and Hippodrome.

JOHNSTOWN.—CAMBRIA: Wardell in Peter Grimm April 25: splendid performance to capacity. Little Shepherd of the Hills 26: good attraction to fair business. The Woman 29: fine performance to large business. Marie Dressler and co. 30: fine attractions to poor business (1st) Handicap. Henrietta Crossman in The Real Thing 31 is the last dramatic opening of the season. Kinemascope of Panama Canal and Balkan War 7, 8. Stock co. negotiations are off. Barnum and Bailey 6.

MEADVILLE.—ACADEMY: The Stratton Players April 28-29: very good co.; pleasing fair business. First half: The Barrier. Second half of Grandstand. The Matchmaker. Dr. Jekyll and Mr. Hyde. Kirk Brown on week 12. The Academy of Music in Meadville is again under the management of the owner, R. A. Hemstead, after having been leased to the Reis Circuit for past five years.

WARREN.—LIBRARY: Ben Air Vanderville co. April 29 pleased good house. **HAROLD:** Phil Maher Stock co. 28-29: pleasing large attendance in The Village Vagrant. Beyond Pardon. His Marriage Vow. His Mother's Rupee and Sunning. Homestead on the Hillside. St. Rimo. The Man from the West. and in the Eye of the Government.

CONRY.—LIBRARY: Washburn's U. T. C. April 24 (matinee and night): fair business and performance. Bohemian Stock co. opened 24 for the week in Thomas and Orange. Tomlinson. Wilson city editor of the Leader, left 28 to join Sinner Bantle's Circus as press agent.

HARRISBURG.—The Harrisburg Choral Society and Boston Festival Orchestra April 25 for local interests to well-filled house. The Garden of Allah 28-29: magnificent productions to good business; rave satisfaction. Marie Dressler co. 1. May Robinson 2. The Woman 3.

WEST CHESTER.—OPERA HOUSE: B. B. Club benefit April 30: capacity business. Pictures and vaudeville 1-7 pleased capacity. Wyoming Bill's Wild West Show opened its season here 26.

WILKES-BARRE.—GRAND OPERA HOUSE: Henrietta Crossman April 28: excellent; large audience. May Robinson in A Night Out 2. The Woman 3. The Rockless Age 9.

POTTSVILLE.—ACADEMY OF MUSIC: George Evans's Honey Boy Minstrels April 26 to large audiences. **FAMILY:** Vanderville 28-29 to good business.

PUNXSUTAWNEY.—JEFFERSON: Moving pictures April 21-29: good business. Legman How's Pictures 30: very good to light business.

WASHINGTON.—GLOBE: Moving pictures April 30. Henrietta Crossman in The Real Thing 5. Hazenback and Wallace Circus 6.

DUBOIS.—AVENUE: Henrietta Crossman and co. in The Real Thing April 30: excellently produced to fair business.

SUNBURY.—THEATER: The Spring Maid April 29 to S. B. O.: numerous curtain calls. A Night Out 1.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Moose Minstrels April 28, 29 (local). Malley-Denison co. in The White Sister 30-31. Blanche Shirley as Giovanna made another hit, and James Crane, the new leading man, as Captain Severi did good work. Neil Barrett, Nelson, Sadie Atwood, and Sadie Johnson, another new arrival, were well cast; good houses. Next week. Paid in full. **COLONIAL:** Will T. Chatterton and co., Archer and Carr, Waserum Troupe, William P. Fowler and co., Leonard and Laurie, Franklin and Davis 28-29. **BIDOU:** Independent 28-29: big business at both houses. Freebody Park will be under a new management this summer. U. B. Shedy having sublet the theater to the Associated Amusement co. of New York. They plan to open the season June 2 with a strong line of vaudeville. Already there have been booked as headliners Tempest and Tea, Valeria Suratt, Lillian Russell, Eva Tanguay, and Nora Bayes.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: The second week of William H. Maxon's season of tabloid musical comedy began April 28, with Billie Ritchie and a good co. of about twenty-five people in Around the Clock; large audiences; well pleased. The Pinafire Kiddies week 5.

TENNESSEE.

PARIS.—DIXIE: The Servant in the House April 21 pleased big business. Paul Gilmore in The Haves 23 delighted fine house. The City Council has granted the use of certain streets here for a carnival to be held under the auspices of the Loyal Order of Moose week of 5-11. Attractions to be furnished by the Cosmopolitan Carnival co. of New York.

BRIEFOL.—COLUMBIA: Freckles April 28 pleased good business. Photographs 28-1. V. P. I. Cadet Band 2. The Pink Mask Musical Comedy co. 5-10. **HARMELOD:** Dark 29.

CHATTANOOGA.—BIJOU: Murphy's Minstrels April 21-28 pleased fair business. Hiram at the Cabaret 28-5.

TEXAS.

EL PASO.—EL PASO: The Glass Stock co.

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opened a short season April 20 in The Time, the Place and the Girl, which has continued throughout the week to crowded houses. This has been one of their best plays, and they have been highly complimented on the performance. **CLAWFORD:** High-class vaudeville and moving pictures have been drawing good houses to this playhouse. Harvey Harland, manager of the Auditorium Rink, holds the record of three miles, and is willing to meet any speed skaters.

VERMONT.

BARRE.—OPERA HOUSE: Boston Opera co. April 23 delighted a large audience. The Rose Maid 28 drew well and pleased. Rainey's African Hunt Pictures 5, 6.

BELLOWS FALLS.—OPERA HOUSE: The Rose Maid April 29 delighted a very large audience.

VIRGINIA.

PETERSBURG.—COOKADE AND VIRGINIAN: Motion pictures April 21-24: good business. **ACADEMY:** Dark 21-24. **LYRIC:** Vanderville and pictures 21-24: fair attendance.

WASHINGTON.

TACOMA.—TACOMA: Little Miss Brown (Brady and Bartholomew) April 20, 21 to small though much pleased houses. The Merry Widow (Henry W. Savage) 24, 25: light attendance; well staged and costumed, with several old favorites. Beginning 26, photoplays will occupy the Tacoma stage during the summer season, excepting when otherwise in use. The Princess Players have been doing well with The Orbits week 20-26, especially strong attractions in vaudeville at the Empress and Pastimes 28-29. Ames Perry, of Tacoma, Wash., recently left for the East, and will spend some weeks in preparing for her work with the Chicago-Philadelphia Opera co.

WEST VIRGINIA.

CLARKSBURG.—ROBINSON GRAND: Through the courtesy of the Kearsy Stock co. the local Lodge of B. P. O. E. gave their annual charity performance April 28, 29 to packed houses. The play was Peckaboo, a modern musical comedy, under the supervision of A. J. Smith and Douglas Williams.

FAIRMONT.—Hazenback-Wallace Shows 8.

WISCONSIN.

RACINE.—RACINE: Long Stock co. closed an eight days' engagement April 29: having produced A Man of the People. That Girl of Howard's. My Boy Jack. The Young Inventor. The Village Postmaster's Daughter. The Fatal Marriage. The Cowboy Sheriff: vaudeville between acts of all plays; co. good and at most performances drew heavily. Local High School pupils in a play 28. Bowman and Martin Stock co. booked for week of 11-18 but may be canceled. **White House.** Majestic. Grand. Orpheum. Bijou. Lyric. Amuse. Gem. and Casino. picture houses, doing well. New Orpheum vaudeville house of late has been putting on light musical comedy with great success, and Billy Clifford in The Girl, the Man and the Game playing 27-30 to S. B. O.: three performances a day.

BELOIT.—WILSON: Knickerbocker Stock co. April 28-29: good co. and business. True Blue (local) 28. The Price 1. Movies 2. **HAYNES-PRICE Stock co.**—GRAND: Vanderville and moving pictures 21-30: capacity. At the Star, Lyric, and Dixie: Moving pictures to good business.

JANESVILLE.—MYERS'S GRAND: The Bohemian Girl April 28: good house attraction. **APOLLO:** Barrett and Earl. Who's Who? Goden and Clifford, and Uncle Josh 21-23. The Garbellas, Paul Fitching and co., and B. Moran 25-27.

LA CROSSE.—LA CROSSE: The Price April 26 pleased audience; light house.

WYOMING.

LANAMIE.—OPERA HOUSE: Dark April 27. Nordica will appear in Lanamie June 3. Lanamie King, of the Empress, has cut out vaudeville, and is doing good business with exclusive motion pictures.

CANADA.

CALGARY, ALTA.—SHERMAN GRAND: The Prince of Pilsen, with Joe Dandy, delighted good business. April 21-23. Orpheum Vaudeville 24-26 and 1-3. First local presentation of Edison's Talking Motion Pictures, which were greatly admired. Balance of bill excellent; big business. **Edison:** The Prince of Pilsen. **Vanderville:** 24-30: exceptionally good bill; headed by Ed. Armstrong and co. in a miniature musical comedy. A Scotch Hy-Rail. Other good acts are: Jewell and Jordan, Beaumont and Arnold, March, Dug, and Freckles; big business. **LYRIC:** The Toronto Stock co. 21-23 in an excellently staged and acted performance of Sherlock Holmes. Ed. Hearn gave a fine performance of the title-role, and was given first-class support by William Yule, M. J. Hooley, Alice Johnson, and the balance of the co.; good business. **The Dean Farnie** 28-8. Arthur Arleworth, whose stock co. is doing well left last week for a five weeks' trip to California and Nevada points. He has recently engaged several new people for his Calgary co., including Carroll Ashburn, William Dawes, William Yule, Ed. Edwards, Grace Johnson, and Sadie Reynolds. M. J. Hooley, who has been with the Saskatoon for several weeks, is welcomed back to the Calgary co.

LONDON, ONT.—GRAND OPERA HOUSE: The Temple of Fame (local talent in aid of Sanatorium) April 28, 29: three creditable performances to good patronage. Henry Miller in The Rainbow 25 pleased. Joe Marks Stock co. featuring Grace Marks, presented Virile's Sweetheart and The Girl from Sunny Alberta 26: good attendance at popular prices. The Quaker Girl 28: a bright musical attraction; drew large and fashionable audience. Alice's Wonder (local talent) in aid of local Young Women's Christian Association 1-3. Little Boy Blue 6. Robert B. Mantell in Richelieu, Merchant of Venice, and King Lear 8, 9.

HALIFAX, N. S.—EMPIRE: Sergeant Kitty, by Columbus Musical Club, April 22-23: large audiences; Anna Deberry, late of Academy Stock co. moved and sang the title-role, and made the blazest kind of a hit. Thomas R. Shea received an enthusiastic reception 28, after fifteen years' absence and made a speech. The Wilmet-Young closed their season 26 after thirty-four weeks' continuous engagement in stock at the Empire. They have gone to New York.

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SASKATOON, SASK.—EMPIRE: Saskatoon Amateur Dramatic Society presented A Night Out April 21, 22 to fashionable houses. The Rosary 23, 24 to very good houses. Hal Johnson in The Arrival of Kitty 25, 26 to very poor houses. The Prince of Pilsen, with Jessie Dandy, 28, 29. **SHERMAN STAR:** The Winnipeg Dramatic co. did big business week of 21: re-engaged week of 28.

OTTAWA, ONT.—RUSSELL: Seven Days April 28, 29 pleased large audiences. The Quaker Girl 2, 3. Bough and Paid For 5-7. **DOMINION:** Dominion Stock co. opened for summer season 28, presenting The Commuters to very large and pleased audience; receiving many curtain calls. Dallas Tyler and Harry Hilliard scored great hits. The Dean Farnie 8-10.

MOOSE JAW, SASK.—MAJESTIC: The Rosary (Rowland and Clifford) April 21, 22 (return engagement) to capacity. **MOORE:** Winnipeg Stock co. permanent stock, continue to please good business in The Girl from Out London and Over the Hills Astray. Work on the New Sherman Theater is to commence immediately and rushed to completion.

WINDSOR, ONT.—WINDSOR: Boccaccio Trio, musical act; Gilmore and Latour, comedians; Siegal and Matthews, baritone and mandolin; Miss Silverard, lady arranger; Charles Bell, the Great Brumby, and Harry Hilliard, and motion pictures week April 23 made up one of the classiest bills seen at this house since its opening.

ST. CATHARINES, ONT.—GRAND: Robert B. Mantell April 28, after a five-year absence, was at his best in The Merchant of Venice, which was greatly appreciated by a capacity house, who were lavish in their applause to the star.

HAMILTON, ONT.—TEMPLE: Stock co. for the summer opens 12. Marks's Stock co. 24. The Rainbow had capacity house. The Quaker Girl 25, 26: good business. Robert Mantell in Shakespearean plays 1-3.

ST. JOHNS, N. B.—OPERA HOUSE: Lily of Killarney (local) April 28-29. Concert by local artillery band 5. **CITY HALL:** County Sheriff 1, 2.

BRIEF OF LATE REPORTS

Alabama, Mobile, Lyric: The Honeymoon April 21-22. Dramaland: The Black Friars' Society, University of Alabama, in You Never Can Tell 17.

Indiana, Terre Haute, Grand: T. W. Barndt-Wright Hamilton Stock co. closed April 25. Bough and Paid For 26, 27. The Batan (moving pictures) all week 28. Miss Minstrels cleared \$1,400 for benefit good sufferers. **Rockstar,** Academy of Music, Cornell-Price Players 21-24. **Has-Gee:** Vanderville 21-24. **Star:** Moving pictures and vaudeville and the Stanleys.

Iowa, Grand Island, Warren Opera House: Dublin's Brothers Amusement co. in The Price She Paid April 21. As told in the Hills 1. **Waders,** Windsor Opera House: Hans Koch in Dates of the U. S. A. 22.

Massachusetts, Rockland, Rockland: Capacity houses to Thomas's Musical Tabloids April 21-26. **Empire:** Photoplays 21-26; no vaudeville. **Harvard,** Harvard Circus, City Opera House: Edward Lyric Stock co. April 21-26 in Price He Paid, Alice of Old Vincennes, Her Loyal Prisoner, Mildred, On the Swanne River, and Men Love Women.

Massachusetts, Greenfield, Lawler: Moving pictures and vaudeville April 21-23 (exclusive of 24). **Brady's Ready Money** 24. **Bilou:** Moving pictures and vaudeville 21-24. **Fess,** Brownwood, Harriman's Opera House: Madame Sherry, a French vaudeville in three acts, April 21.

Michigan, Ann Arbor, Whitney: The Trail of the Lonesome Pine April 22. Henry Miller in The Rainbow 26. Our Wives 1. **Majestic:** Miss Nobody from Starland 21-23. **Little Miss Mix-Up** 24-26.

New Mexico, East Las Vegas, Duncan Opera House: Schubert Concert co. pleased good business.

New York, Danville, Heckman: Primrose and Docksider's Minstrels April 25. A Noble Outcast (local talent) 6. Pictures and photoplay doing big business. **Binghamton,** Stone: Robin Hood 24. **Marie Dressler** 25. **Primrose** and Docksider 26. **Armory:** 27. **Stainack** Summer Stock co. in Paid in Full 28.

Oregon, Salem, Grand Opera House: Nat O. Goodwin April 29. **Freckles** 30. **Bliss:** Irving Sisters' singing and dancing act 30, 31. **Globe:** Vanderville.

Vermont, Auditorium: Mutt and Jeff (matinee and night) April 26. **Avery-Armstrong** Stock co. 8-10.

Canada, Regina, Sask., Orpheum: Vanderville April 21, 22. **Rockland:** Photoplays.

NEW THEATER AT SPRINGFIELD

SPRINGFIELD, MASS., April 28 (Special).—The handsome new Broadway Theater, costing \$300,000, and crowning achievement in the Goldstein Brothers' rapid rise in theatrical management in western New England, opened to-night with a performance by the Broadway Stock Players of Green Stockings before an enthusiastic audience of nearly 2,000. The cast included Louise Randolph, George Soule Spencer, Philip Quin, Mathilde Dehon, Emay Alton, Janet Hopkins, Teresa Dale, George G. Roberts, Harmon McGregor, William R. Randall, Morris Burr, and Robert Smiley. Walter Clark Bellows is stage director and Daniel D. Scullen manager. The theater is the most complete and modern in New England, having every sanitary device, heating and vacuum cleaning systems, electric stage equipment unsurpassed in kind, perfect dressing-rooms, parlors and promenades, moving stairways to the balcony and two box-offices—one for the current performance and one for advance sales. The Goldstein Brothers and General Manager Dillenbach were generally congratulated on their superb theater. Madame X is the bill next week. EDWIN DWIGHT.

INTERESTING STAGE TALK

Franklin H. Sargent, president of the American Academy of Dramatic Arts, gave an interesting and scholarly talk on "The Greek Theater" at Studio Hall, 64 East Thirty-fourth Street, on Sunday afternoon, April 27. The address was the first of a series upon the history of the stage, given under the auspices of the Society of the Alumni, of which Laura Sedgwick Collins is president.

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DRAMATIC COMPANIES

ADAM MAUDE (Charles Frohman): San Francisco, Cal., 8-10, San Jose 12, Oakland 13, 14, Sacramento 15, Marysville 16, Chico 17.
 ARE YOU A CROOK? (H. H. France): New York city May 1—Indefinite.
 ARIZONA (Messrs. Shubert, Brady and Selwyn): New York city April 28-May 24.
 ARLEQUIN (Lieber Co.): Brooklyn, N. Y., 5-10.
 BATES, BLANCH (Charles Frohman): Youngstown, N. Y., Akron 8, Lima 9, Toledo 10, Albany, N. Y., 12, Watertown 13, Ogdensburg 14, Brockville, Ont., Can., 15, Kingston 16, Peterboro 17.
 BILLY THE KID (Wm. Wood): Richmond, Va., 8-10.
 BIRD OF PARADISE (Olivier Morosco): Boston, Mass., April 21-May 10.
 BURNING OF VIRTUE (William Morris): Boston, Mass., April 28-May 10.
 BOUGHT AND PAID FOR (William A. Brady): Ottawa, Ont., Can., 5-7.
 BOUGHT AND PAID FOR (William A. Brady): Anderson, Ind., 7.
 BURKE, BILLIE (Charles Frohman): New York city April 18-May 10.
 CATER, MRS. LESLIE (John Cort): Philadelphia, Pa., 8-10.
 CHILD, THE (Harrison Gray Fiske): Boston, Mass., May 7—Indefinite.
 COHAN, GEORGE M. (Cohan and Harris): Chicago, Ill., March 24-May 23.
 COLLIER, WILLIAM (Law Fields): Chicago, Ill., April 7—Indefinite.
 COONERT, THE (David Belasco): St. Paul, Minn., 8-10.
 COUNTY SHERIFF (Woe and Lambert): Monaca, N. Y., Can., 9, Amherst 13, Truro, N. S., 14, Springfield 15, New Glasgow 16, Sydney 17, Nova Scotia.
 CRANE, WILLIAM H. (Joseph Brooks): Food to Lee, Wis., 7, Milwaukee 8-10.
 CROOKED HENRIETTA (Maurice Campbell): Pittsburgh, Pa., 12-17.
 DAILY ARNOLD: Cleveland, O., May 12-June 7.
 DAMAGED GOODS: New York city April 14—Indefinite.
 DEWE, JOHN (Charles Frohman): Portland, Ore., 5-7, Tacoma, Wash., 8, Victoria, B. C., Can., 9, Vancouver 10, Seattle, Wash., 12-15, Spokane 16, 17.
 EVERYBODY (Henry W. Savage): Omaha, Neb., 6-8, Denver, Colo., 12-24.
 FARRERMAN, WILLIAM (Leonard J. Gallacher): Brooklyn, N. Y., 5-10.
 FINE FEATHERS (H. H. France): Los Angeles, Cal., 12-17.
 FISKE, MRS. (Harrison Gray Fiske): Cleveland, O., 8-10.
 FIVE FRANKFURTERS (Messrs. Shubert): New York city March 8—Indefinite.
 GARDEN OF ALLAH (Lieber Co.): Scranton, Pa., 8-10.
 GEORGE GRACE (William A. Brady): New York city April 1—Indefinite.
 GHOST BREAKER (Maurice Campbell): New York city March 8—Indefinite.
 GIRL AND THE TRAMP (G. L. Barton): Warren, Pa., 7, Smithton 8, Emporia 9, Bradford 10.
 GIRL FROM ROTATOR'S (S. A. Mitchell): Burlington, Wis., 7, Edmeston 8, Elkhorn 9, Burlington 10, Racine 11.
 GIRL OF THE MOUNTAINS (Woe and Lambert): North Bay, Ont., Can., 7, Cobalt 10, Orillia 12, Lindsay 13, Peterboro 14, Belleville 15, Kingston 17, Pembroke 20, Carleton Place 22, Brockville 24.
 GOVERNOR'S LADY (Bielasco and Elliott): New York city 5-10.
 HER FIRST DIVORCE (Harris and Selwyn, Inc.): New York city May 8—Indefinite.
 HILLARD, ROBERT (Klaw and Erlanger): New York city Dec. 24—Indefinite.
 HINDLE WALKER (William A. Brady): Montreal, Can., 5-10.
 HODGE, WILLIAM (Lee Shubert): Detroit, Mich., 8-10.
 ILLINOIS, MARGARET (E. J. Bowes): Toledo, O., 8-10.
 IRVING PLACE (Rudolf Christians): Baltimore, Md., 14-15.
 IRWIN, MAY (Lieber Co.): New York city Feb. 24—Indefinite.
 LITTLE WOMEN (William A. Brady): Washington, D. C., Can., 7.
 MANTLEY, ROBERT B. (Wm. A. Brady): London, Ont., Can., 6-7.
 MARTIN MIND (Werba and Lasecher): New York city Feb. 17—Indefinite.
 MATTHEW, EDITH WYNNE: Chicago, Ill., April 21—Indefinite.
 MISSOURI GIRL (Eastern: Merle H. Norton): Amherst, Wis., 7, New London 8, Gillett 9, Oconto Falls 10, Oconto 12, Sturgeon Bay 13, Oconto 14, Two Rivers 15, Plymouth 16, Whitefish 17, Sturgeon Bay 20, Ft. Atkinson 21, Milwaukee 22, Oconto 23, Oconto Falls 24, Oconto 25, Oconto Falls 26, Oconto 27, Oconto Falls 28, Oconto 29, Oconto Falls 30, Oconto 31, Oconto Falls 32, Oconto 33, Oconto Falls 34, Oconto 35, Oconto Falls 36, Oconto 37, Oconto Falls 38, Oconto 39, Oconto Falls 40, Oconto 41, Oconto Falls 42, Oconto 43, Oconto Falls 44, Oconto 45, Oconto Falls 46, Oconto 47, Oconto Falls 48, Oconto 49, Oconto Falls 50, Oconto 51, Oconto Falls 52, Oconto 53, Oconto Falls 54, Oconto 55, Oconto Falls 56, Oconto 57, Oconto Falls 58, Oconto 59, Oconto Falls 60, Oconto 61, Oconto Falls 62, Oconto 63, Oconto Falls 64, Oconto 65, Oconto Falls 66, Oconto 67, Oconto Falls 68, Oconto 69, Oconto Falls 70, Oconto 71, Oconto Falls 72, Oconto 73, Oconto Falls 74, Oconto 75, Oconto Falls 76, Oconto 77, Oconto Falls 78, Oconto 79, Oconto Falls 80, Oconto 81, Oconto Falls 82, Oconto 83, Oconto Falls 84, Oconto 85, Oconto Falls 86, Oconto 87, Oconto Falls 88, Oconto 89, Oconto Falls 90, Oconto 91, Oconto Falls 92, Oconto 93, Oconto Falls 94, Oconto 95, Oconto Falls 96, Oconto 97, Oconto Falls 98, Oconto 99, Oconto Falls 100, Oconto 101, Oconto Falls 102, Oconto 103, Oconto Falls 104, Oconto 105, Oconto Falls 106, Oconto 107, Oconto Falls 108, Oconto 109, Oconto Falls 110, Oconto 111, Oconto Falls 112, Oconto 113, Oconto Falls 114, Oconto 115, Oconto Falls 116, Oconto 117, Oconto Falls 118, Oconto 119, Oconto Falls 120, Oconto 121, Oconto Falls 122, Oconto 123, Oconto Falls 124, Oconto 125, Oconto Falls 126, Oconto 127, Oconto Falls 128, Oconto 129, Oconto Falls 130, Oconto 131, Oconto Falls 132, Oconto 133, Oconto Falls 134, Oconto 135, Oconto Falls 136, Oconto 137, Oconto Falls 138, Oconto 139, Oconto Falls 140, Oconto 141, Oconto Falls 142, Oconto 143, Oconto Falls 144, Oconto 145, Oconto Falls 146, Oconto 147, Oconto Falls 148, Oconto 149, Oconto Falls 150, Oconto 151, Oconto Falls 152, Oconto 153, Oconto Falls 154, Oconto 155, Oconto Falls 156, Oconto 157, Oconto Falls 158, Oconto 159, Oconto Falls 160, Oconto 161, Oconto Falls 162, Oconto 163, Oconto Falls 164, Oconto 165, Oconto Falls 166, Oconto 167, Oconto Falls 168, Oconto 169, Oconto Falls 170, Oconto 171, Oconto Falls 172, Oconto 173, Oconto Falls 174, Oconto 175, Oconto Falls 176, Oconto 177, Oconto Falls 178, Oconto 179, Oconto Falls 180, Oconto 181, Oconto Falls 182, Oconto 183, Oconto Falls 184, Oconto 185, Oconto Falls 186, Oconto 187, Oconto Falls 188, Oconto 189, Oconto Falls 190, Oconto 191, Oconto Falls 192, Oconto 193, Oconto Falls 194, Oconto 195, Oconto Falls 196, Oconto 197, Oconto Falls 198, Oconto 199, Oconto Falls 200, Oconto 201, Oconto Falls 202, Oconto 203, Oconto Falls 204, Oconto 205, Oconto Falls 206, Oconto 207, Oconto Falls 208, Oconto 209, Oconto Falls 210, Oconto 211, Oconto Falls 212, Oconto 213, Oconto Falls 214, Oconto 215, Oconto Falls 216, Oconto 217, Oconto Falls 218, Oconto 219, Oconto Falls 220, Oconto 221, Oconto Falls 222, Oconto 223, Oconto Falls 224, Oconto 225, Oconto Falls 226, Oconto 227, Oconto Falls 228, Oconto 229, Oconto Falls 230, Oconto 231, Oconto Falls 232, Oconto 233, Oconto Falls 234, Oconto 235, Oconto Falls 236, Oconto 237, Oconto Falls 238, Oconto 239, Oconto Falls 240, Oconto 241, Oconto Falls 242, Oconto 243, Oconto Falls 244, Oconto 245, Oconto Falls 246, Oconto 247, Oconto Falls 248, Oconto 249, Oconto Falls 250, Oconto 251, Oconto Falls 252, Oconto 253, Oconto Falls 254, Oconto 255, Oconto Falls 256, Oconto 257, Oconto Falls 258, Oconto 259, Oconto Falls 260, Oconto 261, Oconto Falls 262, Oconto 263, Oconto Falls 264, Oconto 265, Oconto Falls 266, Oconto 267, Oconto Falls 268, Oconto 269, Oconto Falls 270, Oconto 271, Oconto Falls 272, Oconto 273, Oconto Falls 274, Oconto 275, Oconto Falls 276, Oconto 277, Oconto Falls 278, Oconto 279, Oconto Falls 280, Oconto 281, Oconto Falls 282, Oconto 283, Oconto Falls 284, Oconto 285, Oconto Falls 286, Oconto 287, Oconto Falls 288, Oconto 289, Oconto Falls 290, Oconto 291, Oconto Falls 292, Oconto 293, Oconto Falls 294, Oconto 295, Oconto Falls 296, Oconto 297, Oconto Falls 298, Oconto 299, Oconto Falls 300, Oconto 301, Oconto Falls 302, Oconto 303, Oconto Falls 304, Oconto 305, Oconto Falls 306, Oconto 307, Oconto Falls 308, Oconto 309, Oconto Falls 310, Oconto 311, Oconto Falls 312, Oconto 313, Oconto Falls 314, Oconto 315, Oconto Falls 316, Oconto 317, Oconto Falls 318, Oconto 319, Oconto Falls 320, Oconto 321, Oconto Falls 322, Oconto 323, Oconto Falls 324, Oconto 325, Oconto Falls 326, Oconto 327, Oconto Falls 328, Oconto 329, Oconto Falls 330, Oconto 331, Oconto Falls 332, Oconto 333, Oconto Falls 334, Oconto 335, Oconto Falls 336, Oconto 337, Oconto Falls 338, Oconto 339, Oconto Falls 340, Oconto 341, Oconto Falls 342, Oconto 343, Oconto Falls 344, Oconto 345, Oconto Falls 346, Oconto 347, Oconto Falls 348, Oconto 349, Oconto Falls 350, Oconto 351, Oconto Falls 352, Oconto 353, Oconto Falls 354, Oconto 355, Oconto Falls 356, Oconto 357, Oconto Falls 358, Oconto 359, Oconto Falls 360, Oconto 361, Oconto Falls 362, Oconto 363, Oconto Falls 364, Oconto 365, Oconto Falls 366, Oconto 367, Oconto Falls 368, Oconto 369, Oconto Falls 370, Oconto 371, Oconto Falls 372, Oconto 373, Oconto Falls 374, Oconto 375, Oconto Falls 376, Oconto 377, Oconto Falls 378, Oconto 379, Oconto Falls 380, Oconto 381, Oconto Falls 382, Oconto 383, Oconto Falls 384, Oconto 385, Oconto Falls 386, Oconto 387, Oconto Falls 388, Oconto 389, Oconto Falls 390, Oconto 391, Oconto Falls 392, Oconto 393, Oconto Falls 394, Oconto 395, Oconto Falls 396, Oconto 397, Oconto Falls 398, Oconto 399, Oconto Falls 400, Oconto 401, Oconto Falls 402, Oconto 403, Oconto Falls 404, Oconto 405, Oconto Falls 406, Oconto 407, Oconto Falls 408, Oconto 409, Oconto Falls 410, Oconto 411, Oconto Falls 412, Oconto 413, Oconto Falls 414, Oconto 415, Oconto Falls 416, Oconto 417, Oconto Falls 418, Oconto 419, Oconto Falls 420, Oconto 421, Oconto Falls 422, Oconto 423, Oconto Falls 424, Oconto 425, Oconto Falls 426, Oconto 427, Oconto Falls 428, Oconto 429, Oconto Falls 430, Oconto 431, Oconto Falls 432, Oconto 433, Oconto Falls 434, Oconto 435, Oconto Falls 436, Oconto 437, Oconto Falls 438, Oconto 439, Oconto Falls 440, Oconto 441, Oconto Falls 442, Oconto 443, Oconto Falls 444, Oconto 445, Oconto Falls 446, Oconto 447, Oconto Falls 448, Oconto 449, Oconto Falls 450, Oconto 451, Oconto Falls 452, Oconto 453, Oconto Falls 454, Oconto 455, Oconto Falls 456, Oconto 457, Oconto Falls 458, Oconto 459, Oconto Falls 460, Oconto 461, Oconto Falls 462, Oconto 463, Oconto Falls 464, Oconto 465, Oconto Falls 466, Oconto 467, Oconto Falls 468, Oconto 469, Oconto Falls 470, Oconto 471, Oconto Falls 472, Oconto 473, Oconto Falls 474, Oconto 475, Oconto Falls 476, Oconto 477, Oconto Falls 478, Oconto 479, Oconto Falls 480, Oconto 481, Oconto Falls 482, Oconto 483, Oconto Falls 484, Oconto 485, Oconto Falls 486, Oconto 487, Oconto Falls 488, Oconto 489, Oconto Falls 490, Oconto 491, 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Falls 558, Oconto 559, Oconto Falls 560, Oconto 561, Oconto Falls 562, Oconto 563, Oconto Falls 564, Oconto 565, Oconto Falls 566, Oconto 567, Oconto Falls 568, Oconto 569, Oconto Falls 570, Oconto 571, Oconto Falls 572, Oconto 573, Oconto Falls 574, Oconto 575, Oconto Falls 576, Oconto 577, Oconto Falls 578, Oconto 579, Oconto Falls 580, Oconto 581, Oconto Falls 582, Oconto 583, Oconto Falls 584, Oconto 585, Oconto Falls 586, Oconto 587, Oconto Falls 588, Oconto 589, Oconto Falls 590, Oconto 591, Oconto Falls 592, Oconto 593, Oconto Falls 594, Oconto 595, Oconto Falls 596, Oconto 597, Oconto Falls 598, Oconto 599, Oconto Falls 600, Oconto 601, Oconto Falls 602, Oconto 603, Oconto Falls 604, Oconto 605, Oconto Falls 606, Oconto 607, Oconto Falls 608, Oconto 609, Oconto Falls 610, Oconto 611, Oconto Falls 612, Oconto 613, Oconto Falls 614, Oconto 615, Oconto Falls 616, Oconto 617, Oconto Falls 618, Oconto 619, Oconto Falls 620, Oconto 621, Oconto Falls 622, Oconto 623, Oconto Falls 624, 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Falls 824, Oconto 825, Oconto Falls 826, Oconto 827, Oconto Falls 828, Oconto 829, Oconto Falls 830, Oconto 831, Oconto Falls 832, Oconto 833, Oconto Falls 834, Oconto 835, Oconto Falls 836, Oconto 837, Oconto Falls 838, Oconto 839, Oconto Falls 840, Oconto 841, Oconto Falls 842, Oconto 843, Oconto Falls 844, Oconto 845, Oconto Falls 846, Oconto 847, Oconto Falls 848, Oconto 849, Oconto Falls 850, Oconto 851, Oconto Falls 852, Oconto 853, Oconto Falls 854, Oconto 855, Oconto Falls 856, Oconto 857, Oconto Falls 858, Oconto 859, Oconto Falls 860, Oconto 861, Oconto Falls 862, Oconto 863, Oconto Falls 864, Oconto 865, Oconto Falls 866, Oconto 867, Oconto Falls 868, Oconto 869, Oconto Falls 870, Oconto 871, Oconto Falls 872, Oconto 873, Oconto Falls 874, Oconto 875, Oconto Falls 876, Oconto 877, Oconto Falls 878, Oconto 879, Oconto Falls 880, Oconto 881, Oconto Falls 882, Oconto 883, Oconto Falls 884, Oconto 885, Oconto Falls 886, Oconto 887, Oconto Falls 888, Oconto 889, Oconto Falls 890, Oconto 891, Oconto Falls 892, Oconto 893, Oconto Falls 894, Oconto 895, Oconto Falls 896, Oconto 897, Oconto Falls 898, Oconto 899, Oconto Falls 900, Oconto 901, Oconto Falls 902, Oconto 903, Oconto Falls 904, Oconto 905, Oconto Falls 906, Oconto 907, Oconto Falls 908, Oconto 909, Oconto Falls 910, Oconto 911, Oconto Falls 912, Oconto 913, Oconto Falls 914, Oconto 915, Oconto Falls 916, Oconto 917, Oconto Falls 918, Oconto 919, Oconto Falls 920, Oconto 921, Oconto Falls 922, Oconto 923, Oconto Falls 924, Oconto 925, Oconto Falls 926, Oconto 927, Oconto Falls 928, Oconto 929, Oconto Falls 930, Oconto 931, Oconto Falls 932, Oconto 933, Oconto Falls 934, Oconto 935, Oconto Falls 936, Oconto 937, Oconto Falls 938, Oconto 939, Oconto Falls 940, Oconto 941, Oconto Falls 942, Oconto 943, Oconto Falls 944, Oconto 945, Oconto Falls 946, Oconto 947, Oconto Falls 948, Oconto 949, Oconto Falls 950, Oconto 951, Oconto Falls 952, Oconto 953, Oconto Falls 954, Oconto 955, Oconto Falls 956, Oconto 957, Oconto Falls 958, Oconto 959, Oconto Falls 960, Oconto 961, Oconto Falls 962, Oconto 963, Oconto Falls 964, Oconto 965, Oconto Falls 966, Oconto 967, Oconto Falls 968, Oconto 969, Oconto Falls 970, Oconto 971, Oconto Falls 972, Oconto 973, Oconto Falls 974, Oconto 975, Oconto Falls 976, Oconto 977, Oconto Falls 978, Oconto 979, Oconto Falls 980, Oconto 981, Oconto Falls 982, Oconto 983, Oconto Falls 984, Oconto 985, Oconto Falls 986, Oconto 987, Oconto Falls 988, Oconto 989, Oconto Falls 990, Oconto 991, Oconto Falls 992, Oconto 993, Oconto Falls 994, Oconto 995, Oconto Falls 996, Oconto 997, Oconto Falls 998, Oconto 999, Oconto Falls 1000, Oconto 1001, Oconto Falls 1002, Oconto 1003, Oconto Falls 1004, Oconto 1005, Oconto Falls 1006, Oconto 1007, Oconto Falls 1008, Oconto 1009, Oconto Falls 1010, Oconto 1011, Oconto Falls 1012, Oconto 1013, Oconto Falls 1014, Oconto 1015, Oconto Falls 1016, Oconto 1017, Oconto Falls 1018, Oconto 1019, Oconto Falls 1020, Oconto 1021, Oconto Falls 1022, Oconto 1023, Oconto Falls 1024, Oconto 1025, Oconto Falls 1026, Oconto 1027, Oconto Falls 1028, Oconto 1029, Oconto Falls 1030, Oconto 1031, Oconto Falls 1032, Oconto 1033, Oconto Falls 1034, Oconto 1035, Oconto Falls 1036, Oconto 1037, Oconto Falls 1038, Oconto 1039, Oconto Falls 1040, Oconto 1041, Oconto Falls 1042, Oconto 1043, Oconto Falls 1044, Oconto 1045, Oconto Falls 1046, Oconto 1047, Oconto Falls 1048, Oconto 1049, Oconto Falls 1050, Oconto 1051, Oconto Falls 1052, Oconto 1053, Oconto Falls 1054, Oconto 1055, Oconto Falls 1056, Oconto 1057, Oconto Falls 1058, Oconto 1059, Oconto Falls 1060, Oconto 1061, Oconto Falls 1062, Oconto 1063, Oconto Falls 1064, Oconto 1065, Oconto Falls 1066, Oconto 1067, Oconto Falls 1068, Oconto 1069, Oconto Falls 1070, Oconto 1071, Oconto Falls 1072, Oconto 1073, Oconto Falls 1074, Oconto 1075, Oconto Falls 1076, Oconto 1077, Oconto Falls 1078, Oconto 1079, Oconto Falls 1080, Oconto 1081, Oconto Falls 1082, Oconto 1083, Oconto Falls 1084, 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145 West 45th Street New York City

HIMMELIN'S ASSOCIATE PLAYERS (Ira E. Harte): Muncie, Ind., 5-10.
LONG, FRANK E.: Hancock, Mich., 5-10, Ironwood 12-17, Ashland, Wis., 15-24.
LYNN, JACK: Willimantic, Conn., 5-10, Plymouth, Mass., 12-17, Rockland 19-24.
MAHER, PHIL: Bath, N. Y., 5-10.

OPERA AND MUSICAL COMEDY

ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Washington, D. C., May 19-June 14.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Pittsburgh, Pa., 5-31.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Providence, R. I., April 25-May 17.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Baltimore, Md., May 12—indefinite.
ABORN ENGLISH GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 7-May 3.
ALLEN, BILLY: Norwich, Conn., 5-10.
ALMA, WO WOHNST DU? (Adolf Philipp): New York city April 17-May 17.
ANGELINA-GATTINI OPERA: New York city April 25—indefinite.
BLACK PATTI (R. Voelckel): Camden, N. J., 5-7, Dover 8, Morristown 9, Plainfield 10, Newark 12-17, New York city 19-24.
DRESSLER, MARIE: Geneva, N. Y., 13.
ELTINGER, JULIAN (A. H. Woods): New York city 5-10.
FOY EDDIE (Werba and Loescher): San Jose, Cal., 7, Sacramento 8, Oakland 9, 10, San Francisco 11-24.
GRISHA, THE (Messrs. Shubert): New York city March 27—indefinite.
GILBERT AND SULLIVAN OPERA (Messrs. Shubert): New York city March 22—indefinite.
HANKY PANKY (Low Fields): Salt Lake City, U. S., 5-10.
HITCHCOCK, RAYMOND (Cohan and Harris): Los Angeles, Cal., 5-10.
HOFFMAN, GERTUDE (Morris Gent): Cincinnati, O., 4-10.
HONEYMOON EXPRESS (Messrs. Shubert): New York city Feb. 8—indefinite.
IT HAPPENED IN NEW YORK (Cohan and Harris): Boston, Mass., April 22—indefinite.
KOLB AND DILL: Los Angeles, Cal., April 27—indefinite.
LITTLE BOY BLUE (Henry W. Savage): Hamilton, Ont., Can., 8, Kingston 9, Ottawa 9, 10, Montreal, P. Q., 12-17.
LOUISIANA LOU: Boston, Mass., 5-31.
MACDONALD, CHRISTIE (Werba and Loescher): Boston, Mass., 5-31.
MERBY WIDOW (Henry W. Savage): Calgary, Abstr., Can., 5-7, Edmonton 8-10, Saskatoon, Sask., 12, Regina 14, Winnipeg, Man., 15-17, Minneapolis, Minn., 18-24.
MONTGOMERY, STONE AND ELSIE JANIS (Charles Hilliam): New York city Oct. 23—indefinite.
MUTT AND JEFF (Co. E: Gus Hill): Kenosha, Wis., 7, Iowa Falls, Ia., 10.
OH! OH! DELPHINE (Klaw and Erlanger): New York city Sept. 30—indefinite.
PASSING ON 1912 (Messrs. Shubert): Philadelphia, Pa., 5-31.
PAYTON, CORSE, MUSICAL COMPANY: Newark, N. J., May 15—indefinite.
PRINCE OF PILSEN (Henry W. Savage): Windsor, Man., Can., 5-10, Minneapolis, Minn., 12-17, Mankato 19, Albert Lea 20, La Crosse, Wis., 21, Oshkosh 22.
PURPLE ROAD (Jos. M. Gaites): New York city April 1—indefinite.
RINO, BLANCHETTE (Frederic McKay): Chicago, Ill., April 12—indefinite.
ROBIN HOOD (Daniel V. Arthur): Springfield, Mass., 9, 10.
ROSE MAID (Co. C: Werba and Loescher): Batavia, N. Y., 7, Utica 9, Watertown 9, Kingston, Ont., Can., 10, Montreal, P. Q., 12-17, Ottawa, Ont., 19-21.
ROSE MAID (Special: Werba and Loescher): New Britain, Conn., 7, Norwich 8, New London 9, Middletown 10, Norwich 12, Winsted 13, Great Barrington, Mass., 14, New Haven, Conn., 15-17.
SANDERSON, JULIA (Charles Frohman): New York city Feb. 3—indefinite.
SIDNEY, GEORGE (A. W. Herman): Norfolk, Va., 5-10, Pittsburgh, Pa., 12-17, Cleveland, O., 18-24.
SMART SET (S. H. Dudley): Boston, Mass., 5-10.
SUNNY SOUTH (J. C. Rockwell): Bayne City, Mich., 7, Charlevoix 8, Elk Rapids 9, East Jordan 10, Marquette 12, Grayling 13, Pincunung 14, Harrisville 15, Alpena 16, Onaway 17, Cheboygan 19, Sault Ste. Marie 20, Sault Ste. Marie, Ont., Can., 21.
TIK TOK MAN OF OZ (Olivier Morosco): San Francisco, Cal., April 20—indefinite.
TELEPHONE, EMMA (Messrs. Shubert): Boston, Mass., March 31-May 10.
UNDER MANY FLAGS (Messrs. Shubert): New York city Aug. 31-May 17.
WHEN DREAMS COME TRUE (Philip Bartholomae): Chicago, Ill., April 6—indefinite.
ZIMMERFELD FOLLIES (Forens Hiefield): Pittsburgh, Pa., 5-10, Washington, D. C., 12-17.
EURO OPERA COMPANY: New York city April 14—indefinite.

MINSTRELS

DE BUT BROTHERS: Warwick, N. Y., 7.
DUMON, FRANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—indefinite.
EVANS'S HONEY BOY: Boston, Mass., 5-10.
GEORGE A. THOUADOURS (Wm. McCabe): Isabel, Kan., 7, Pretty Prairie 8, Goddard 9, Langdon 10.
MISSISSIPPI (Cornell and Nye): Charlottesville, Va., 7.
PRIMROSE AND DOCKSTADER: Trenton, N. J., 7, Glen Falls, N. Y., 19, Greenfield, Mass., 20.

BURLESQUE

AL. REEVES'S: Kansas City Mo., 4-10, Omaha, Neb., 11-17.
AMERICAN BEAUTIES (Ed. E. Daley): Pittsburgh, Pa., 5-10.
BEHMAN (Jack Singer): Detroit, Mich., 5-10.
BEN WEICH'S (Jacob Lieberman): New York city 5-10.
B. HEMMANS: Newark, N. J., 5-10.
BON TONS (Jesse Burns): Boston, Mass., 5-10.
CHERRY BLISSOMS (Max Alexander): Cincinnati, O., 4-10.
DANDY GIRLS (Chas. F. Cronwell): Detroit, Mich., 4-10.
DARLENS (Chas. L. Arnold): Philadelphia, Pa., 5-10.
DINKEN'S STOCK (Sol Meyers): New Orleans, La.,—indefinite.
GAITY GIRLS: Philadelphia, Pa., 5-10.
GIRLS FROM MISSOURI (Louis Talbot): Minneapolis, Minn., 4-10.
GIRLS FROM RENO (James Madison): Brooklyn, N. Y., 5-10.
GIRLS OF THE GREAT WHITE WAY (Dave Gordon): Washington, D. C., 5-10.
HIGH LIFE IN BURLESQUE (Chas. Falke): Boston, Mass., 5-10.
JARDIN DE PARIS (Lee Stevens): Detroit, Mich., 4-10.
LOVE MAKERS (Sam Howe): Chicago, Ill., 4-10.
MOLLIE WILLIAMS (Phil Isaacs): Philadelphia, Pa., 5-10.
MONTE CARLO GIRLS: New York city 5-10.
ORIENTALS (W. Cameron): Buffalo, N. Y., 9-10.
PACE MAKERS (R. E. Patton): Brooklyn, N. Y., 5-10.
QUEENS OF THE FOLIES BERGERS (Countess and Shanon): Indianapolis, Ind., 4-10.
TAXI GIRLS (Louis Hurlitz): Boston, Mass., 5-10.
WATSON'S (Dan Guszenheim): Chicago, Ill., 4-10.
YANKEE DOODLE GIRLS (Max Gorman): St. Louis, Mo., 4-10.

CIRCUS

BARNES, AL. G.: Seattle, Wash., 5-7, Cle Elum 8, Ellensburg 9, North Yakima 10.
BARNUM AND BAILEY'S: Pittsburgh, Pa., 7.
BUFFALO BILL AND PAWNEE BILL: New York city April 22-May 10, Jersey City, N. J., 12, Newark 13, Lancaster, Pa., 10.
GOLLMAR, Balvidere, Ill., 7.
HAAG, MC Sterling, Ill., 7.
HACHENBERG-WALLACE: Uniontown, Pa., Fairmont, W. Va., 8, Conneville, Pa., 9, Greensburg 10, Altoona 13, Lancaster 20.
HONEST BILL: Seneca, Mo., 7, Wyandotte, Okla., 8, Fairland 9, Arton 10.
OKLAHOMA RANCH WILD WEST (Bockman and Arlington): St. Vernon, N. Y., New Rochelle 8, Port Chester 9, South Norwalk, Conn., 10.
101 RANCH REAL WILD WEST (Miller Bros. and Arlington): Baltimore, Md., 7, 8, Wilmington, Del., 9, Reading, Pa., 10.
ENGLISCH, B. M. HERRS: Philadelphia, Pa., 5-10, Camden, N. J., 13, Newark 14, Jersey City 15, Paterson 16, Middletown 17.
SELLS-FLOTO: San Rafael, Cal., 7, Petaluma 8, Santa Rosa 9, Napa 10.
YOUNG BUFFALO WILD WEST AND COLO-NEL CUMMINGS'S FLY EAST: Urbana, O., 7, Findlay 8, Sandusky 9, Lorain 10, Washington, Pa., 13.

ORCHESTRA

DON PHILIPPINI: Delmar Garden, St. Louis, Mo., April 27—indefinite.
ROLFE, B. A.: Woodside, Philadelphia, Pa., May 10—indefinite.
THOMAS SYMPHONY: Erie, Pa., 10.

MISCELLANEOUS

ABBOTT, ANNIE (Hugo Bros. and Felix Biel): Bombay, India, 1-30.
BINGHAM, MR. AND MRS. RALPH: Harlowton, Mont., 7, Moore 8, White Sulphur Springs 9, Lewistown 10, Kallispell 12, Missoula 13, Red Lodge 14, Ellendale, N. Dak., 15, Ledgeswood 17, Chicago, Ill., 18-20.
FABOL, HUGO (Hugo Bros. and Felix Biel): Vienna, Austria, 1-15, Budapest, Hungary, 16-30.
POWERS, HYPNOTIST (Frank J. Powers): De Land, Fla., 7, Gainesville 9, 10, Jacksonville 12-17.
ROYAL CHINESE MILITARY BAND OF PERKIN (Hugo Bros. and Felix Biel): Yokohama, Japan, 1-15, Tokyo 16-30, Honolulu, Hawaii, June 15-30.
TANGUAY, EVA: Jersey City, N. J., 5-10.
THURSTON (Jack Jones): Paterson, N. J., 5-10, New York city 12-14.
WANG TOY SON (Hugo Bros. and Felix Biel): Johannesburg, South Africa, 1-15, Durban 16-30.
WORTHAM AND ALLEN SHOWS: Decatur, Ill., 5-10.

DATES AHEAD

(Received Too Late for Classification.)
BONSTELLE PLAYERS: Toronto, Can., May 15—indefinite.
CLARK, DELIA (J. F. Sullivan): Marysville, Cal., 7, Oroville 8, Chico 9, Red Bluff 10, Dunsmuir 11, Weed 12, Yreka 13, Medford, Ore., 14, Grants Pass 15, Silverton 16, Eugene 17, Corvallis 19, Albany 20, Salem 21.
EVANS, GEORGE HONEY BOY MINSTRELS: New York city 12-17.
HASTINGS, HARRY, BIG SHOW: Washington, D. C., 12-17.
HODGE, WILLIAM (Lee Shubert): Toronto, Can., 12-17.
IRVING PLACE PLAYERS (Rudolph Christensen): Philadelphia, Pa., 6-8.
JUVENILE BOSTONIANS (R. E. Lang): Kamloops, B. C., 7-10, Vancouver 12, 13, Westminster 14, Victoria 15, 16, Nanaimo 17, Bel-Ingham, Wash., 18, North Vancouver 19, Prince Rupert 21-23.
MORISON, LINDSAY, STOCK: Gloucester, Mass., May 12—indefinite.
ORPHEUM PLAYERS: Montreal, P. C., Can., May 5—indefinite.
PAYTON STOCK (Corse Payton): New York city May 12—indefinite.
SEVEN DAYS: Pittsburgh, Pa., 12-17.
TELEPHONE, EMMA (Messrs. Shubert): Brooklyn, N. Y., 12-17.
WARFIELD, DAVID (David Belasco): Brooklyn, N. Y., 12-17.
WITHIN THE LAW (A. H. Woods): Springfield, Mass., 12-17.
WOMAN, THE (David Belasco): New York city 12-17.
ZALZAH'S OWN (Harry Thompson): Buffalo, N. Y., 12-17.

Johnny Hines is making a Spring tour in The Little Millionaire, supported by William Keogh, Edgar Halsted, Daniel Day, Walter Thomas, Dickie Dilaro, Kitty De Vere, and a large chorus.

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MOTION PICTURES

COMMENT AND SUGGESTION



IT appears that British moving picture men, manufacturers, agents and exhibitors have formed an organization the purpose of which is to foster a more worthy opposition to the American and Continental monopoly of the film market. According to their own statement, they are tired of seeing the Stars and Stripes so perpetually prominent to the exclusion of the Union Jack; they have had enough Wild West scenes, they have had their fill of pictures with American settings, and the Continental product has become equally wearisome. The declared intention of the new organization is to provide British moving pictures for home and colonial consumption. The fact that the United States supplies Canada with ninety per cent. of the films exhibited in the Dominion is particularly resented, because an opportunity to familiarize Canadians with conditions in the mother country is being neglected. Even the systematic elimination of the Stars and Stripes is not considered sufficient to overcome the harmful influence of films that continually carry an American atmosphere. We may credit the word of manufacturers, agents and exhibitors when they say they are tired of films made in the United States, but what about the public?

The truth of the matter is that English manufacturers have neglected opportunities until they have allowed outsiders to monopolize the market rightfully theirs. Makers of films remained obstinately blind to the virtues of the photoplay and insisted that audiences should be satisfied with scenic pictures. There is no possible objection to good scenic subjects—manufacturers deserve encouragement in producing them—but they are not designed to com-

prise an entire programme. While English producers, in a characteristically English manner, ignored the direction of the wind, their American and Continental brothers recognized the popularity of spirited photoplays and acted accordingly. The reward of business acumen is a world-wide market, that the objections of unsuccessful competitors is not likely to diminish. Just so long as Englishmen can get better entertainment from the United States than can be secured at home, the likelihood of a change is small indeed. Manufacturers in this country outnumber those in England ten to one, and we imagine

to the large number of girls and boys attending motion picture theaters, and asks for their absolute elimination. Under the circumstances, it would be futile to reply that smoking is not uncommon among women, and that the realism of certain scenes is increased by its inclusion. That is true, but here, as in all similar instances, the moral effect on immature spectators cannot be overlooked. Truth to life will not influence motion picture productions as it should until separate programmes are prepared for adults. The objection to cigarette smoking is well grounded, but it seems that a more vital cause for

complaint has been overlooked. The vogue of the cabaret has spread to photoplays. It is a rare story of city life, these days, that does not contain a restaurant scene, and after the director has placed his leading characters at a little table in the foreground, his resources invariably permit of a cabaret performance on the platform in the rear. Here it has become customary to illustrate varieties of the dance that are more popular than elevating. Occasionally it has happened that these modern exhibitions have been introduced in a story supposed to have occurred more than a decade ago, thereby stretching facts as well as good taste. In lieu of a restaurant scene a director may create a similar impression by showing turkey-trotting and bunny-hugging couples in a dance hall, and again the exhibition is detrimental to the omnipresent young. Cigarette smoking by women should be banished from film dramas, as President Neff suggests, and the questionable dance would make a fit companion in oblivion.

THE FILM MAN.



SCENE FROM "CHILDREN OF ST. ANNE," MAJESTIC.

It will be some time before they lose the market they have catered to so ably.

We credit the New York Tribune with a pertinent statement secured from a prosperous South African, who compared the moving picture situation in England with the German commercial invasion of South Africa. He said: "The plan is typically British. When English manufacturers went to South Africa the people there said they wanted goods made in a certain way. The Englishmen replied: 'We don't make any that way. You have to take what we make.' The Germans asked what the people wanted, and said: 'All right. We will supply you with what you want.' The result was that the Germans took seventy-five per cent. of the South African trade from the British, and now England's only reply is vituperation. The moving picture men are doing the same thing. The people want animated pictures, telling a story. English manufacturers refuse to supply these, but are attacking Americans and trying to make a combination to force on the people something they don't want."

SANE advice was offered to manufacturers by President M. A. Neff, of the Exhibitors' League, in a recent address. No doubt President Neff realizes, as do others concerned in the film industry, that moving pictures are more often unjustly than justly condemned for immoral tendencies, which only increases the need for remaining well on the safe side. If a producer faces a questionable situation, it is wiser to omit it than allow the benefit of a doubt. President Neff objects to cigarette smoking by girls and women in photoplays. He argues that such exhibitions must have a demoralizing tendency, owing



G. M. ANDERSON,
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DOLORES CASSEHILL,
With Essanay Company.

Moffett, Chicago.

THE EVOLUTION OF THE MOTION PICTURE

II. FROM THE STANDPOINT OF THE MACHINE MANUFACTURER

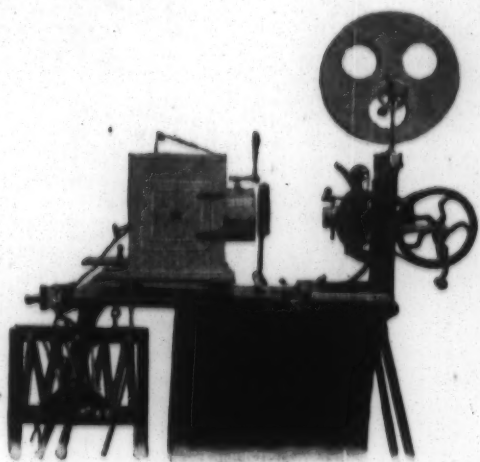
INTERVIEW WITH NICHOLAS POWER, PRESIDENT OF THE NICHOLAS POWER COMPANY

[The second of a series of interviews giving a thorough analysis of the motion picture from every viewpoint. The illustrations are of the earliest and latest models of the Power's cinematograph and clearly show the marked advancement in machine manufacture.]

THE MIRROR will be pleased to receive letters of comment and suggestion regarding the series. Communications should be addressed to the SERIES EDITOR. Selected letters will be published from time to time.

The third interview of the series will appear in THE MIRROR of May 21.]

BY FREDERICK JAMES SMITH



NO. 1 MODEL, FIRST MACHINE.

TO confine the story of the evolution of the motion picture machine within the boundaries of a single article is a tremendous task. But to ask anyone to relate and analyze the creation and development in a brief interview is far more difficult.

"To properly describe the evolution of the motion picture machine and its steady advancement to the present would require at least a volume," said Nicholas Power, when I told my purpose in coming to him for an interview.

The advancement in the manufacture of picture machines from the start has been along two avenues—to secure better projection, a sharper, clearer and steadier picture, and to eliminate the danger of fire resultant from the ignition of combustible film. Mr. Power has watched and studied the picture machine through all its stages of development. For fifteen years, while many other manufacturers have fallen by the way-side, Mr. Power has slowly perfected his machine. To Mr. Power is due the development of the fireproof magazine, the automatic fire shutter and the flame shield, three vital factors in the elimination of the fire hazard. Mr. Power is essentially of a quiet, retiring, reserved personality. There is about him the thoughtful air of the inventor. Mr. Power is president of the Power Company. Edward Earl, president of the National Nassau Bank, is secretary and treasurer of the company.

From his office records Mr. Power selected and showed me engravings and records of the earliest American forerunners of the present-day picture machine. The oldest was an invention patented by W. E. Lincoln on April 23, 1867, with patent number 64,117. The contrivance was a mere toy, employing no light and being merely a little machine which, when revolved, gave figures, printed in different positions, the semblance of motion. The second oldest was of an "optical instrument" patented by O. B. Brown on August 10, 1869, with patent number 93,594. This was really the first American motion picture machine. There was a sort of disk or moving shutter movement which, on revolving, gave projected objects the appearance of animation. Of course there were no films in those days and the inventor had used translucent glass to obtain the results. "Yet here was the germ of our native modern machine," remarked Mr. Power as he showed me the records.

"A great deal of the tremendous present popularity of the motion machine is due to the invention of translucent film by George Eastman, of Rochester," he continued. "The early kodak film became the great factor in the cinematograph manufacture."

"The first real machine was brought to America in 1894. At least that is as near as I can recollect the date. It was a Lumiere cinematograph and was exhibited at the Union Square Theater. The French manufacturing firm instructed J. B. Cole and Company, then located at 117 Nassau Street, to furnish an operator. The Cole Company was interested in the sale of lanterns and slides and the foreign firm naturally turned to them for assistance."

"They furnished an operator, Edward Hadley. Mr. Hadley was a man who had been under their employ and was naturally familiar with lanterns and electricity. To the best of my belief, Mr. Hadley was the first public motion picture operator in America. He afterwards became the operator for Lyman H. Howe, the well-known pioneer traveling motion picture exhibitor, and later became an exhibitor himself."

"The films then had one perforation on either side of each picture. That was the French method. The American method of four perforations on either side of each picture, formulated by Thomas Edison, was taken up later. The Edison perforation method became the standard in America and finally through the world. We find no more single-hole films."

Here, for the benefit of the uninitiated, a little description of a film and the projecting head of a machine is necessary.

A motion picture film is a thin ribbon of transparent pyroxylin plastic or nitrocellulose, which is highly inflammable. The photographs on the film, 1 by $\frac{3}{4}$ inch, leave a margin of $\frac{1}{8}$ of an inch on each side. In the margins are the perforations necessary to feed the film through the machine head. There are sixteen pictures to the foot.

The mechanism of the machine head moves the film over an aperture, so that the rays of light from the lamp will project an enlargement of the film picture upon the screen. The reels upon which the film is wound are mounted above and below—the upper is



Oliver Lippincott, N. Y.

NICHOLAS POWER.

"The early kodak film became the great factor in the cinematograph manufacture."

"The first real machine was brought to America in 1894"

"The longer the eye can observe each picture, the more detail will be caught."

"I am confident that the motion picture has come to stay in the amusement field. It is a great educational factor, too."

"Along with my interview, I make my first announcement of my 'fool proof' machine"



No. 6A MODEL, LATEST MACHINE.

the feed reel and the lower is the take-up reel. Sprocket wheels control the action of the film. The top feed sprocket pulls the film from the upper feed reel, the middle intermittent sprocket (below the aperture) turns in a way to give each picture a certain time of stop over the projection aperture, and the bottom take-up sprocket assists in the winding of the film on the take-up reel.

"The early films were in very short lengths," explained Mr. Power. "The average was from twenty to seventy-five feet. A hundred-foot film was considered extra long. They were mostly comic and not educational. The vast possibilities of the film had not yet dawned upon the pioneers. They aimed only to get a laugh with a crude little comic picture."

"But the pioneers began to realize that the film had come to stay. So the advancement began. To-day the public is always looking towards something better. It has been educated up to an exceedingly high standard. The average spectator to-day can see a defect in an exhibited film as quickly as an expert."

I asked Mr. Power to illustrate the use of the shutter and its development.

"If you are riding in a vehicle, such as a trolley car, passing along a field," he explained, "the view being obstructed by a picket fence through which the sun is shining very brightly, you are greatly annoyed by the flicker caused from the pickets, especially if you see any animation upon the field to attract your attention. When the vehicle is going slow this flicker is enormous, but when the speed of the vehicle is increased the flicker is thereby reduced. It was customary in the early machines to have a one-blade shutter, causing this flicker as I have described. We found by practical experience that adding one or more blades, making two or three wing shutters, had the same tendency as though the vehicle was running faster. This relieved the painful sensation to the eye. Now, as the one blade is only required to hide the movement while the film is in motion, the two additional blades have no significant meaning except in a practical way to demonstrate as I have mentioned."

"The earliest intermittent movement on moving picture machines was the hook movement used on the Lumiere Cinematograph, as well as on a number of moving picture cameras, the former being still in use to-day. The next earliest projecting means was known as the 'beater' movement. Various intermittents have been made from time to time, but the Geneva movement seems to hold its own and is in extensive use in Europe as well as in this country at the present time."

"The greater the stop," said Mr. Power, "the better the projection. The longer the eye can observe each picture, the more detail will be caught—the picture becoming more distinct. The definition and detail increase in proportion to the stop."

"My new movement, as yet unnamed, provides a still greater stop for the period of rest. The 'Geneva movement' stops for a period of time which is three times as long as the period of movement. My invention permitted a stop of nine times as long as the period of movement. Practice showed the necessity, however, of a reduction to five times the period of rest to one period of movement, procuring greater definition of detail. I had to cut the proportion down from 9 to 1 to 5 to 1, because of the great strain upon the film holes or perforations. The strain was likely to injure the holes and throw the film out of perfect movement."

Mr. Power introduced J. F. Skerrett, general manager of the company and formerly connected in an executive capacity with the city of New York, to the interviewer. Mr. Skerrett briefly outlined the evolution of the machine.

(Continued on page 34)

HOW ABOUT PAT POWERS?

Los Angeles Film Colony is Agog with Rumors
—More Universal Changes

LOS ANGELES (Special).—There are Pat Powers rumors. Pat Powers directors and Pat Powers companies glare in this vicinity at present. If all reports are true. It is almost a daily occurrence for someone to pop up and declare he is going to put 'em out for Powers. One of the chiefs of these is J. F. Macdonald, who has left the Universal to take over the pretty Monopol studio, deserted by E. V. Taylor after two productions. Mr. Macdonald has Constance Crawley and Arthur Maude in his company. It is declared that two other directors also will begin work on Powers films, while no doubt some independent studios already are grinding them out on speculation for the Powers combination.

The Panama-Pacific Moving Picture Company, with a unique mission, has been born in Los Angeles. With a speedy motor truck for the effects and three large seven-passenger cars, elegantly equipped, the combination of eighteen people will tour up and down the length of California, taking the coast and inland routes, and securing views of infrequently seen places, as well as the scenic, agricultural and industrial. From San Diego, in the southern portion of the State, the caravan will move eastward through the wonderland of Imperial Valley and on to New York by easy stages. Six months of "turning" will be devoted to the trip, the highways and byways. Backing the pretentious project are A. L. Richardson, retired capitalist of Pasadena; E. Grigsby, a former banker of Peoria, Ill.; W. E. Macarton and Frank W. Blume, of Los Angeles.

The fact that the Berkeley, Cal., police department is the only one in the United States having a thorough and individual knowledge of first-aid-to-the-injured work was brought to the attention of the Edison Motion Picture Company of New York recently, when a request from the Red Cross Society that a company of actors and camera men be sent to California for the purpose of taking pictures of the work of the department was received.

As a result of the Washington request J. George Dawley, director of the Edison studio in Long Beach, Cal., accompanied by several actors and two camera men, was dispatched North.

Here it was learned each member of the Berkeley police force had been given a diploma in first-aid work, and a series of pictures, showing first the old method of dealing with the injured, drowned and asphyxiated, and later the up-to-date manner of caring for these unfortunates, were taken. The film is expected to be one of the most novel and entertaining educational ones yet produced by the company.

There is quite a bit of activity about the enlarged plant of the Western Vitagraph. In addition to a number of new members, William J. Bauman, recently of the Kay-Bee, has been secured on special engagement to turn out a number of feature films. His first production was The Yellow Streak. Anna Schaefer in the lead. Mrs. David Miles, formerly with the Kinemacolor and previously with the Biograph, is the fourth member to be added to the Vitagraph scenario department. Edwin August is collaborating upon photoplay material in which he will appear. Daisy Smith, formerly with the Kalem Company, also has been engaged to handle scripts. W. Hanson Durham, scenario editor, who suffered a broken kneecap several weeks ago, is able to be about his room. He has continued to do his work while an invalid. Director Robert Thornby has just completed a thrilling two-reel film, a corking auto race being incidental to the plot. Frank Good, the auto racer, not only did stunts in his machine, but delivered the goods as lead in the difficult performance.

Changes come so rapidly at the Universal studios that it is rather difficult to keep pace in the news column. Chief in importance is the resignation of Frank Montgomery, who has been turning out the multiple-reel war and Indian film under the Bison brand. He has given a two weeks' notice and soon will start a company of his own. Charles Bartlett, Richard Willis, scenario editor, and Director Wilfred Lucas also have left. About eighteen people also were let out last week. Charles K. French is a new director, while James W. Brewster is taken on as publicity man. H. C. Matthews, whose dramas and child pictures have attracted attention, also is one of the departed. Allen Dwan, the former American director at Santa Barbara, has been engaged by the Universal. In his company are Jesslyn Van Trump, Pauline Bush, Wally Reid, and Mickey Nelson.

Comedian Fred Sterling is the busy little man at present. In addition to falling off houses and receiving his hourly beating during working hours, he is dashing around the southern California circuit evenings, appearing on the stage of various picture houses for the benefit of the populace—and the box-office. Sterling is gaining in popularity here as he becomes better known to the fans.

President Fred Mace of The Photoplayers, sometimes referred to as a comedian, has returned from New York City, where he went to sign contracts for Mace films. He speaks well of the metropolis.

Director George Melford, of the Glendale Kalem studio, is "going the limit" on morbid productions since the signal success of his Boer war drama. Otherwise the publicity man has not been heard at that valley spot.

"Bill" Horn, the ten-foot-line hero of two films, mostly comedy, is receiving congratulations from friends. After viewing Bill's actions on the screen, all were relieved to find him alive and well. When not acting, the gentle William, who com-



SCENE FROM "TESTED BY FIRE," KINEMACOLOR.

pires favorably with Bunny, puts in his spare time operating one of the most successful houses in the city, known as "Horn's Big Show."

The Board of Control has engaged A. P. Courtney, a former Minneapolis business man, as manager of The Photoplayers. The club is enjoying the greatest success.

Collin Campbell, the Selig director, has just put over another strong one, under the title When Men Forget. Bessie Eytton and Tom Santachi formed the cast and lent force to the production. W. E. Wins.

LAST ZACCONI FILMS

Ermene Zacconi has been photographed by the motion picture camera for the last time. This actor, known as the Mandafel of Italy, contracted with Itala for appearances in two photoplays only. The first was The Palace of Flames, the second The Dread of Doom. His work was remarkable. Zacconi accepted the offer of the Itala Company because of his desire to see his art perpetuated on the enduring negative. He is wealthy and his villa at Bologna is one of the handsomest in Italy. His name has been identified with the highest on the legitimate stage through long association with Eleonora Duse. It was this actress who first discovered him. Her recognition of his talents helped to pave the way for the eminence he later achieved.

"THE OCTORON" IN FILM

Three Florida Kalem Companies Producing
Another Boucicault Success

The three Kalem companies located at Jacksonville, Fla., are busily engaged in the production of Dion Boucicault's celebrated drama, The Octoroon, under the direction of Kenean Buel. The success of the Kalem Company in producing The Colleen Bawn, Arrah-Na-Pogue, and The Shaughraun in Ireland is well known, and The Octoroon, thought by many to be Boucicault's masterpiece, is peculiarly adapted for motion pictures, with its many thrilling situations, which depend largely upon pantomime. The story deals with plantation life, intrigue and revenge, and the Florida locations will enable Kalem to present an authoritative background. In combining the three companies a star cast for the many important roles is assured.

EASY WIN FOR PATHE

In the opening game for the baseball championship of the moving picture teams, Pathe Freres went down to Whitestone, L. I., and showed the Kinemacolor boys how to play the national game to the tune of 12 to 5. "Lefty" Miller (ex-St. Louis Cardinal) has secured a fast aggregation of ball players that will be hard to beat.



PETRONIUS AND EUNICE IN "QUO VADIS."

SECURE OWN THEATERS

General Film, Mutual, and Universal Companies Get Space at Exposition

The General Film Company, the Mutual Film Corporation, and the Universal Film Mfg. Company made final arrangements with the Motion Picture Exposition Committee to show their pictures in individual theaters during the week of the exposition and convention, July 7 to 12.

Since Mr. Samuels' return from London \$10,000 worth of space has been leased. Less than one-third remains unsold on the main floor of the New Grand Central Palace. The work of constructing the model theaters will begin immediately, so that they will be ready by the first of July. The different manufacturers who will exhibit on the main floor will equip these theaters, so that they will have what might be called a double exhibit, and certainly a most practical one.

Diagrams of the backs, rails, coverings and signs to be furnished the exhibitors by the International Exposition Company will within a few days be sent to all those who have taken space. Whatever further decorating an exhibitor may wish to make will be at his expense.

The G. H. Masten Realty Company are the official decorators of the show. Their plans, which have been shown to the different exhibitors, have met with much favor.

Mr. Samuels is greatly pleased at the interest taken in the scenario contest. Many scenarios already have been received, but none of these are quite what the committee desires. It seems that it is not fully understood that this scenario is to be a comedy for one person only, and suitable for either a man or a woman, and that it must not take more than five minutes in acting. This competition will not close until the first of June, and then the prize of \$25 will be awarded to the author of the scenario picked by the committee of scenario editors.

WITH THE FILM MEN

John Pribyl, personal representative of W. N. Selig, has sailed for a six weeks' business trip in Europe.

New York is again full of exchange men and also of rumors. No reason can be obtained for this gathering of the clans, but from what little information there is it would seem as though the end of the friction between them and the manufacturers was in sight.

Frank L. Dyer, president, and Harold Bouskey, general manager, of the General Film Company, are on a Western trip.

Christine Van Buskirk is recovering from an attack of typhoid.

Frank Carroll has been booking animals and circus attractions for pictures to be taken in the West very shortly. Among them is the only peroxide negro in captivity and his trick mule.

John Clymer press agents that Harry Raver and Charles Klein, son of the playwright, will make film history, whatever that may be, when they book the Itala pictures in Broadway houses, as they expect to do shortly.

There are only a few of the thousand extra programmes of the Screen Club ball left and Joe Farnham is selling those rapidly.

J. Parker Read, Jr., has returned from Cuba after several months' absence.

Among the well-known people at the opening of the Motion Picture Center were Pilar Morin, Alec Moffatt, J. C. Hemment, Jules Bernstein, Ed. Barry, "Jimmy" Hare of Colliers, A. Warner, "Bill" Haddock, Frank Tichenor, and last, but not least, Fred Beck. "Tis said he and Hemment, assisted by a delegation from the photographers' convention, made things hum and kept the ferry to the Knickerbocker Hotel busy.

Had a very interesting visit with Signor Hernandez, of the Colorograph Company, last week. Plans are under way for the production of these color motion picture photographs as soon as the proper machinery can be installed.

Pierce Kingsley is in Nashville, Tenn., on behalf of the International Feature Film Company, making films of the four days' Greek pageant in that city. Eight hundred of Nashville's citizens, combining any quantity of beauty and wealth, are contributing to the pageant, that ends to-morrow. Kingsley has been praying for the proper brand of weather.

F. A. B.

AEROPLANE PICTURES

The latest addition to the Kinemacolor library is a series of films showing aeroplanes flights at Hendon and elsewhere. The pictures are remarkable because of the skill that is manifested in taking them, aeroplanes in flight being about as difficult a subject as the camera man has to photograph in the ordinary course of things. The speed of the aerial craft is so great that it is always a matter of difficulty to keep the eye of the camera on the object.

The airman who so skillfully directed the craft was Marcel Desoutter, and the photographer whose nerve enabled him to operate the Kinemacolor camera under such trying circumstances was A. Mariner, who recently returned from the Balkans, where he was engaged in reproducing war scenes during the recent struggle.

EXHIBITORS PLEASE WRITE

President M. A. Neff, of the Exhibitors' League, announces that he is anxious to hear from wide-awake exhibitors in the following States: Arizona, Georgia, Idaho, Montana, New Hampshire, New Mexico, North Carolina, North Dakota, Oregon, South Carolina, Vermont and Wyoming.



GEORGE A. LESSEY,
Director with Edison.

STUDIO GOSSIP

HARRY McRAE WEBSTER, general director for the Essanay Company, is in New York for the purpose of securing new talent for photoplays.

A NOVEL advertising scheme has developed into the Essanay Company ordering several thousand "Alkali" like dolls on hobby horses. The above company has made arrangements with Louis Amberg and Son to distribute these novelties in department stores throughout the United States and Canada. The dolls are non-breakable. A mold was made, which cost considerable, so that the dolls' faces would be the exact likeness of Augustus Carney. The dolls will sell for \$1.50.

SOME time within the next three or four weeks the Essanay Company will release a two-reel dramatic picture entitled *The Forbidden Way*. Chicago photoplay critics announce that this is one of the best productions ever offered by the Eastern company.

GENERAL STAGE DIRECTOR OSCAR C. APPEL and his wife, Marion Brooks, have returned from a two weeks' trip to Panama. Mr. Appel enjoyed his much needed rest and visited Irving Willett and Anna Lehr in Havana, where pictures of the Atlantic Squadron have just been completed.

EDGAR LAWIS has returned from Oklahoma with four big Western pictures which he directed on Miller's 101 Ranch. The first one, *The Sheriff*, will be presented on May 10, to be followed by *After the Massacre* on May 14.

AMONG the new members of the Reliance Stock company is Ethel Phillips, the well-known Australian actress, who will make her first American appearance in Reliance films. Thomas R. Mills and Alan Hale have also been added to the Reliance ranks, as has the beautiful child actress, Runa Hedges.

IRVING CUMMINGS has been elected captain of the Reliance baseball team, which is practicing daily and expects to schedule a number of interesting games. Challenges from Lubin, Edison and a number of other teams have been received.

FOLLOWING his policy of presenting dramas by recognized writers, J. V. Ritchey, of the Reliance, has completed arrangements with Stephen Allen Reynolds, the well-known author, to make a moving picture production of his recent story, *The Master Crackman*, which appeared in a late issue of *Adventure*. The picture will be staged by Director Oscar C. Appel, in two reels and seventy-five scenes.

DIRECTOR FRANK E. WOODS has just finished two new comedies, one representing the sparkling and the other the robust type of funmaking. The first is *The Maid and the Tourist*, in which Lois Howard as the Maid changes places with a flower maiden in order to get acquainted with Harry Fisher. The second comedy is called *The Hungry Soldiers*.

LEO MALONEY, an old Bison actor, has returned to the Universal fold, appearing under his old director, Milton H. Fahrney. Louis Fitzroy has been advanced to the position of assistant director to Mr. Fahrney. His military training is valuable in the production of the 101 Bisons.

"SANKKIT," the sacred bull, which was recently purchased by W. N. Selig, president of the Selig Company, and added to the large and strange family which makes its home on the Selig wild animal farm on the

outskirts of Los Angeles, was slain in its cage at the farm some time during the night of April 27. "Big" Otto Breitkreutz, the Selig animal expert and keeper of the farm, has offered a large reward for the arrest of the slayers of the bull. The dead animal played one of the most important parts in the late production of *Kings of the Forest*.

JOHN PHINXY, personal representative of W. N. Selig, sailed on Saturday, April 26, for London. He will spend about six weeks on the Continent in the interest of Mr. Selig.

FRIENDS of Oscar Eagle, the eminent producer-in-chief of the Chicago plant of the Selig Company, will be gratified to learn that he has so far recovered from his recent severe illness that he has been able to return to his duties at the studio.

KATHLYN WILLIAMS, leading woman of the Selig Pacific Coast Stock company, has already gained prominence through her ability as an originator and writer of successful scenarios. Now she is going to add further laurels to her reputation by personally producing a series of pictures which she has written herself and in which she will play the principal roles. W. N. Selig has completed arrangements whereby her initial effort in this direction will receive the co-operation of the entire Pacific Coast studio organization.

BILLIE WEST has gone to Santa Barbara to play leads with the second "Flying A" company. Miss West has been successful in Vitagraph and Pathe Freres pictures. She will play opposite Robert Gray, who has been with Kalem, Edison and more recently with Pathe Freres.

ALBERT W. HALE, director of the first "Flying A" company, has returned to Santa Barbara from the South, where the final scenes were made in *Calamity Anne's Trip to Venice*. Mr. Hale declares that this film will be a winner.

RAMONA LANGLEY, a native daughter of California, who recently played in *A Modern Eve* in the role of Rance, made her debut in moving pictures last week as a member of Phillips Smalley's Rex company.

EVELYN QUICK, who was for a while a member of the Keystone company with Fred Mace and Ferd Sterling, is now the enthusiastic leading lady of Director A. E. Christie's company. Miss Quick is comparatively a new person in the moving pictures, but her beauty and talents have already won her high esteem.

KLEERVIEW FILM COMPANY

The Kleerview Film Company has been organized with a factory and plant in Elyria, O., and executive offices at 406 Columbia Building, Cleveland, O. The company is composed of Cleveland men with R. J. Morris president. In conjunction with the manufacture of films for the silent drama, it is planned to feature talking pictures, valuable patents along this line being controlled by the Kleerview Company. The plant will be ready for the production of films about the middle of June.

MACNAMARA LEAVES TO-DAY

Walter Macnamara leaves the scenario department of the Universal Film Mfg. Company to-day, to take up dramatic work abroad, where he is well known as a successful author and producer of vaudeville acts. He has written scores of successful comedies and dramas during his engagement with the Universal, and his resignation is regretted by the firm.

LETTERS and QUESTIONS

ANSWERED BY "THE FILM MAN."

We venture that Marc Edmund Jones will be seconded by the great body of photoplaywrights in the argument that he so clearly sets forth in the following letter. The point of view of this scenario writer should also be of interest to the manufacturer who buys scripts. Mr. Jones writes: "There came home to me the other day some new light on an over-discussed subject—the price paid for scenarios. Heretofore the entire argument has been that present prices do not encourage the trained fiction writer to enter the field, and that the scripts are worth more than is paid for them. To neither of these views am I inclined to subscribe."

"As prices stand, the professional writer is able to make very fair money, and the trained fiction writer that is able to drop prettily turned phrases and write salable scripts is able to get a price that makes it worth his while. At least, I do not notice a disposition on the part of those writers that have broken in to break out again. As for the scripts being worth more, perhaps they are. The president of one of the largest companies, known for its low prices, remarked the other day: 'We have no trouble getting scripts, and there's the answer. As a matter of business, the manufacturers would be foolish to pay more than they have to. I find I can get a price well above the average, and while my price is exceeded by some of the top-notchers, I expect to get better prices yet, as I have only been writing a few months. Proportionally, however, my price is no better than that paid the novice, it being due to experience and the fact that I can write a script so suited to a company as to save the director and editor actual work.'"

"Taking the whole matter as a business proposition, however, I feel that it will pay the manufacturer to pay better prices, at least to regular contributors. As a writer I consider the story, naturally, but, depending on the scripts for my living, I have to consider things from the business standpoint. In a certain period it costs me a certain amount for all expenses, and in the same time I produce a certain number of scripts. As I am neither wonderful nor brilliant, I do not sell every story on first submission. Hence, considering the time and cost of revision, rewriting and numerous submissions, I evolve a final unit which I will call the selling script. Taking the two months I have been writing in New York, I find that my selling script costs me just \$30 to produce. You will readily see that I cannot afford to handle the script any more than is absolutely necessary."

"Now take the manufacturer. With a few exceptions, the script is bought by the editor, who is too busy to rewrite more than a small proportion of scripts, passes it on to the director. And the director, having to produce a film at regular intervals, cannot take the time to give a very close study to the script. Result: minor faults if not worse in the completed film. That brings it back to the writer. And I, as a writer, find that at present prices I cannot afford to take the time necessary to turn out a perfect script. As an example, I was writing a two-reel story a few days ago, and I had the action divided in half. But when I had the script about three-quarters written I found that I had thirty scenes in the first reel, and that the second would only run twenty. I could not take the time to rewrite, and the manufacturer was in a hurry for the story, and so I sent it in. But, while the actual is actually divided in half, the chances are that the director will overtake the first reel. With prices higher, I could afford to employ a stenographer: hold scripts for a week or so; and have a final revision. I would hardly add much to my income, but the manufacturer would get a script exactly suited for the needs of the company for which he purchases it, and this would add greatly to the merit of the film on the screen."

Q. B. Bucyrus, O.—Mario Bonnard played the principal role in the Ambrosio picture, *Satan*.

R. B. S., Brooklyn, N. Y.—There is no



E. J. HUDSON,
Advertising Manager, Universal.

character called Jack in the Kalem film, *The Sneak*. Jack Pickford played John and Tom Moore appeared as Arthur Ballard. Kenneth Casey is still a young boy. I. L. H., Scranton, Pa.—Harry Kendall played Moore in Lubin's *The Power of the Cross*. Arthur Matthew was cast as the minister in *The Good for Nothing* and the reporter in *Diamond Cut Diamond*. Mario Bonnard played the lead in Ambrosio's *Satan*.

"Buro," Pittsburgh, Pa.—We have no record of the casts of the Biograph films you refer to.

H. F. L., Syracuse, N. Y.—G. M. Anderson played the lead in *The Making of Broncho Billy*, as in all other pictures of the Broncho Billy series.

E. T., Buffalo, N. Y.—Clue to Her Parentage is an Edison film, released Dec. 27, 1912. It was the sixth in the *What Happened to Mary* series.

J. O. S., Montreal, Can.—Two Gish sisters are members of the Biograph Company, Lillian and Dorothy. Which one do you refer to? Blanche Sweet is generally placed among the most capable leading women engaged in photoplay work.

PICTURE CENTER OPEN

The Motion Picture Center, the motion picture department store, opened to the public last Thursday evening. Several hundred people took the opportunity to wish the new project good luck, and from the class of the visitors and the high quality of the exhibits there is every reason to suppose the wish will come true.

The following are the principal exhibitors: The Nicholas Power Company, Simplex Machine, Standard Machine, Simpson's Screen, Baugh and Lomb, Special Event Film Company, Theater Film Company, Interchangeable Sign Company, Robert Graves Company, Irving A. Lewis, D. E. Kennedy, Inc., Osane Company, Pyrene, Automatic Ticket Selling and Cash Register Company, T. J. Dunn Company, Newman Mfg. Company, S. M. Jacob, Advertisers' Printing Company, Valmus Disinfectant, Levi Mils Company, Charles L. Kiewert, Yerkes Sound Effects, American Seating Company, Decorative Plant Company.

These exhibitors represent every branch of the motion picture supply business and, combined with the post office, public stenographer, employment bureau, and house organ, make it possible to do all buying for the theater in one place.

THRILLING SOLAX FEATURE

Besides Barney Gilmore, the cast in Kelly from the Emerald Isle, the coming Solax three-reel feature, includes Frankie Franchois, Joseph Levering, Blanche Cornwall, John Magee, George Paxton and others. With this well-balanced cast of prominent players nothing but the very best in the way of acting and general efficiency is expected. There are said to be some very spectacular scenes, such as Kelly's descent down a 300-foot declivity with a girl clinging to his neck; a miraculous escape from the wheels of a forty-ton locomotive, in which scene Gilmore leaps on the cow-catcher with the train going at full speed, and another scene showing a spectacular explosion in which a hut is completely destroyed and the walls torn apart. It took five weeks of careful preparation before the production was ready for the camera.

"SATAN" DRAWS IN OHIO

The Ambrosio four-part picture, *Satan* or, *The Drama of Humanity*, has been drawing big business in Ohio under the direction of Herman J. Garfield. A week's engagement opened at the High Street Theater, Columbus, on May 4, after which the film will be shown for two weeks at the Lyric Theater, Cincinnati.



SCENE FROM "LONGING FOR A MOTHER," LUBIN.

FEATURE FILMS ON THE MARKET

The Power of the Cross (Lubin, April 18).—One would have to go far to find a more delightful team than Arthur Johnson and Lottie Briscoe. Each is an able artist and each is an admirable foil to the other. Both appear in this melodrama and to them should be all the praise. The story itself is neither consistent nor convincing—a sort of old-fashioned melodrama. The director has accentuated the melodramatic details rather than toning them down. The cross is given to Paul, a young minister by his dying mother. Paul meets Mary and Iris, the daughters of a friend. Judging from appearances, Paul seems to be in love with Mary. Consequently a sudden scene showing him proposing to Iris seems inconsistent. Paul marries Iris. Now Iris has a rather capricious disposition. She answers the clergyman by putting wine in his tea and then by going to a gay supper with a frisky widow, and a man named Moore, of "the idle rich." Iris's father follows her to the restaurant and brings the young woman home intoxicated. Paul goes away to visit a friend, Dr. Banks. Iris sends a note to her friends, saying "Mr. Too-Good will be away. Bring the bunch to-night." Dr. Banks is away and Paul returns unexpectedly. A lively scene follows. Paul reprimands his wife. He throws his hat on the floor in his anger. The events go, Iris throws a glass of wine in his face and upsets a chair. These details, in our opinion, are not elevating—they do not advance motion picture making. The character of the woman might have been brought out less broadly. The next morning Iris is still in a rage, throws a chair about and goes, leaving a note saying, "Your goodness sets on my nerves." The wife's father dies from the shock. In the third act we find Mary maintaining herself by giving music lessons. Paul is a drunkard, while Iris is with her friends, the widow and the "idle rich" Moore. The wealthy man-about-town becomes disenchanted with Iris. He throws a deceiver and has been using out the window. There is a struggle and he knocks her to the floor. There are more of the sordid details. Moore wins heavily at cards in a gambling den and is followed homeward by one of the losers. He is murdered and Paul, who has quarreled with him, is suspected. Meanwhile Paul has fallen in front of Mary's house and has been carried inside. When he recovers from his drunken stupor, he returns to his attic room and is arrested by Mary, who is a saint at the trial, but according to the sub-caption, "Paul's own character." Iris finally dies in a wretched hotel and a year later Mary married Paul, who is going to other lands to preach. We believe the details of Iris's weak character are unpleasantly over-emphasized and that the situations could have been less sordid. There is too much drunkenness, too much infidelity, too much of the brutal side of life. The story itself does not convince. Dramatization in detail is needed. The characterizations of Iris and the man-about-town do not aid the strength or appeal of the film drama.

The Wrong Road to Happiness (Pathé, April 18).—By the implication in the title of this picture, a two-reel feature produced by the American Pathé, players, one would suppose that the girl in the case chose the wrong road to happiness. She did, but so far as the action indicates, it was no fault of hers. She followed only the impulses of the heart; if she was not to find happiness with the man she loved and who, seemingly, loved her, then where would she look for it? Surely not as the wife of the man she did not love, whom the father was trying to force her to wed. If the author expected to teach the lesson the picture is rated to contain, he should have made his exposition differently, showing more definitely that it was only an infatuation the father had for the city man, and that he, in turn, while attracted to her, did not love her sincerely. It is the transformation in this city man's character after he marries the girl that the spectator has trouble in harmonizing with the previous action. Up to that point in the picture where the girl manages to elude her father on her wedding day and elopes with her lover to the city, there is considerable interest, the development of the plot is logical and the continuity is good, but the spectator finds less of interest in the turn of affairs from then on. We have been interested in the girl's love affair, and our sympathies have been wholly with her and her father, though the father and the man he has chosen do not impress themselves as especially objectionable people. Make the girl take the step with her eyes open to the wrong, and draw her sweetheart as a worthless fellow, and the picture, and the subsequent tragedy would be justified. Photography throughout is splendid, and there is no fault to be found with the acting or atmosphere of the picture. The girl's father, as played, is a vivid, appealing characterization. After five years as the unhappy father of the society man, the girl leaves his home forever, and returns to the little fishing village. Approaching her old father, who is seated on the cliff, to bow forgiveness, she accidentally falls over and is killed. This scene is finely handled, and contains a big note of pathos. It cannot be said that the piece falls to score—there are times when it scores heavily—but it lacks the well-balanced plot required for its best success.

The Artist's Great Madonna (Vitagraph, April 21).—Another excellent two-reel feature produced by the Vitagraph Company. It is a triumph for L. Rogers Lorton, seen as the artist, and Mrs. Julia Swayne Gordon as the wife, Kathryn Van Dyke, in the role of authoress. She has provided a play that, while not actor proof, encourages the visualizing of the more delicate human emotions that are sometimes considered too abstract, too elusive to be effective on the screen. Primarily, this photograph is a parable; its purpose is to teach the sorrowing or dissatisfied soul that beauty abounds everywhere, that the beauty of lies within the objects we commonly consider ugly and only needs a touch, perhaps here and there to bring out, in fine relief, the coveted qualities. Whether every one will understand and appreciate the full meaning and reason to be found in the picture drama, whether they will be able to distinguish the finer points in acting, will depend, to a great extent, the success of the production. Still it cannot be questioned that the intelligent patron will sense the beautiful shading of some of the scenes and approve and applaud. The production is artistic in many ways. Mr. Lorton has made a striking character out of Angelo, the artist, who seeks the world over for his perfect Madonna, only to return and find that person in his wife, and Mrs. Gordon makes a lasting impression by her accomplished interpretation of the wife and model. Robert Galliard is seen as Jim Townsend, an American artist in Paris, who is in love with Maria, the wife, before she marries. Lillian Walker enacts the part of Toto, Angelo's jealous model.

The End of the Quest (Lubin, April 25).—There is a certain interest to this two-

part drama, due entirely to the acting—forceful but not Italian in temperament—of Edwin August, Ormi Hawley, and James Moore. The theme itself is only the old melodramatic story of the country girl, who is lured away from her honest sweetheart by the scoundrel city chap. The theme has been transferred to Italy. Giuseppe, returning from America, lures Rose away from Pietro. They run away to America. Two years later Giuseppe deserts Rose with their little child. Pietro, who has followed his old sweetheart to America, finds the deserted woman, and takes charge of the child when Rose dies. Pietro has become a barber, and, by chance, Giuseppe, absconding with bank funds, comes to him to be shaved of his tattered whiskers. Then the two are face to face. At first Pietro is tempted to kill the scoundrel, but he finally turns him over to the police, ending his quest. The drama cannot be said to be thoroughly successful in catching the Italian atmosphere in locale or characterization. Mr. August is a virile and vigorous actor, but he does

she seemed quickly to forget him. None of these things, historic as well as human, are apparent in the film play. Edith Storey and Leah Baird divide honors. Miss Baird plays Beatrice, the laundry girl, with delicious abandon and charm. Possibly the clumsiness of the peasant girl in her court gown and high-heeled slippers for the first time is overestimated; but, on the whole, her performance is delightful. Miss Storey, brilliant as ever in sinking her identity in a mimic character, makes the most of her slight role of Marie Louise. She invests the part with real distinction, delicacy, and charming graciousness. William Humphrey plays Napoleon excellently, although there are chances for little more than a surface characterization. He passes the floor, playfully pinches the ears of his followers, but none of his real emotions are revealed. Harry Williams seems the lover, at least, in appearance. Harry Morey contributes a splendid character study of Napoleon's servant, Hostan. It is a fine atmospheric cameo of character playing. Other parts were less successful, but there is a

the woman's declaration of love to the keeper of the light are crudely worked out by the actor and director. The scenes in the role of the keeper, too, is harsh and stilted, lacking the necessary sympathy and delicacy. The woman sees a sign on the beach marked, "Where I Found Her," and tells him, "Adam, I believe you love me." There are a multitude of better ways to have brought the two together. Later, when the woman recovers her memory, she loses all recollection of her life at the light. This is not in keeping with most cases of lost identity. She could recover her memory of her old existence but she would not, we believe, lose her knowledge of her present life. The jump to the rocks is drastically done. We credit Miss Gardner with a remarkable performance. From the moment we see her, a huddled, lifeless form among the drift wood and seaweed, until she lies in death upon the rocks, she holds spectators strongly. There is a bizarre note in her acting which grips.

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May 9.—The Cheyenne Massacre, Kalem.

May 10.—A Girl Spy in Mexico, Lubin.

May 12.—The Japanese Dagger, Eciplex-Kleins.

May 14.—Her Masked Beauty, Pathéplay.

May 16.—The Vampire of the Desert, Vitagraph.

May 17.—The Battle for Freedom, Kalem.

May 19.—Into the North, Essanay.

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May 23.—The Open Secret, Pathéplay.

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ARTHUR MAUDE IN "PELLEAS AND MELISANDE," UNIVERSAL.

not seem the real Italian. Miss Hawley is both beautiful and talented, but she does not catch the Latin temperament. Mr. Moore, although not so forceful in his acting, was more successful in suggesting the Italian character. This lack of sincere characterization is particularly noticeable in the shipboard scenes. Rose seems an American girl. She is modestly gowned, and wears an up-to-the-minute hat. The carriage of the Italian are there, but Miss Hawley does not in the least suggest a girl of the Italian peasantry. Many of the early scenes are very pretty, notably the one where the lovers float along a river in a flower-decked boat.

Hearts of the First Empire (Vitagraph, April 28).—A very slight little story—neither new nor ingenious—is surrounded by a wealth of picturesque trappings and glided with admirable playing. The days of Napoleon—when the "man of destiny" had forsaken Josephine for the Archduchess Marie Louise of the house of Hapsburg—form the fascinating background of the drama. Napoleon, the one time poor Corsican artillery officer, ruled at the Tuilleries, the loving Josephine sorrowed alone at the villa of Malmaison, and the cold Marie Louise, the daughter of Francis II, of Austria, shared the throne in her stead. In those wonderful years a thousand moving and gripping dramas lie hidden. Yet here is just a conventional little romantic tale. Napoleon, Marie Louise, and the followers of the First Consul's court are merely incidental characters. Beatrice, a beautiful girl of the least peasant, is befriended by the empress, and taken to court as a maid of honor. There she wins the love of the Count Di Mauperg, hostess for the good behavior of the Emperor Francis. The count is secretly ordered to kill Napoleon, and the plot is discovered, but Beatrice reaches Di Mauperg in time to warn him. Then they escape. Beatrice being disguised as a man servant. The story might have centered in any romantic period, for no attempt is made to reveal the maelstrom of intrigues, and militarism, or to present the really human side of the historical characters. It is not a film *Madame Sans-Gene*. Napoleon was unknown to himself, on the downward path. Unconscious ambition was about to demand its payment. Josephine, Beckie though she may have been, was eating her heart out in retirement. The fascinating ercole, the wife of Napoleon, in his meteoric upward march, had been cast aside. Marie Louise held the throne with the Corsican. It is doubtful if she ever cared at all for "the man of destiny," for when he passed into exile,

vivid hit, a fat peasant who attempts to make love to the laundry girl. He appears to have stepped from the turbulent days of the Revolution. The lighting effects were apparently aimed to set the faces and figures of the principals in sharp relief. Hearts of the First Empire is picturesque, but not gripping. It does not set below the surface.

Slavery Days (Rex, May 22).—The charm, delicacy, and beauty of Margarita Fischer in the role of the octoroon slave girl makes this two-part drama remarkably and sympathetically appealing. The story itself has been used many times in literature, and the drama, as well as in the films, but, when well handled, it possesses a lot of popular appeal. An octoroon slave secretly exchanges her baby girl for the infant daughter of the plantation owner. In after years a young Southerner loses his heart to the octoroon girl, Tennessee, in reality the owner's daughter. Carlotta, the daughter, and in reality the octoroon's daughter, maliciously allows the young man to believe that Tennessee is a friend and not a slave. In jealousy she finally sells the girl. The old slave reveals the secret of the exchange of children, and the Southerner pursues the slave dealer, recovering Tennessee. The direction of Mr. Turner is good, the picture maintaining an unrelenting grip in spite of its threadbare story. A great deal of the interest is due, of course, to Miss Fischer, whose beauty is striking, and whose acting is charming and sweetly refreshing. The photography is clear and artistic. The scenes on the stern wheeler river boat are notably good. They catch the atmosphere of the South admirably. The acting, saving that of the plantation owner, whose make-up is bad, is satisfactory. Edna Marion as Carlotta, and Jane Ainslee and the owner's blind wife deserve especial comment.

Eureka (Imp, May 5).—A strikingly impressive drama is narrowly missed in this two-part picture. The subactions are long, poorly constructed, and once or twice absurd. The photography isn't what it should be anywhere. But there is a certain originality of conception and situation, and some remarkable acting by Helen Gardner in the role of a woman cast away upon a rocky shore. The woman, her memory gone, comes to love and marry her finder, an aged lighthouse keeper. Then, just as her memory returns, her real husband comes to claim her. In an hysterical outburst, she runs up the lighthouse stairs and leaps from a window to the rocks below. The scenes leading up to

REVIEWS OF LICENSED FILMS



Jean and Her Family (Vitaphone, April 10).—Jean is a dog that many are familiar with in the Vitaphone pictures; she is almost a moving picture celebrity. Some time ago she gave birth to four sons and two daughters, and the Vitaphone have thought it proper to photograph this family in the various stages of its development and training. If one delights in watching the antics of animals, the picture will prove immensely entertaining.

The Left-Handed Man (Biograph, April 11).—Though there is enough of the love theme in this picture to carry the heart interest along, its distinguishing feature lies in the chain of circumstances which lead the author to reveal a man in any court, and the subsequent clever detective work which clears the innocent man and brings the guilty party to justice. There is only one incident that might be questioned by some as a bit far-fetched—that is, the slaying of the drunken man's arm by his friend without the victim being conscious of it at the time. Still, with a man well under the influence of liquor and a good sharp knife, the deed might be accomplished successfully and for that reason the author should be justified in using it. There is cumulative suspense throughout the picture, but one scene that stands above the rest with a strong flavor of pathos is where the girl identifies the man brought before her as the burglar, unaware until too late that it is her sweetheart. Criminal intrigue and plotting are not the most pleasant themes in the world, but this particular picture possesses a plot, rated to further a detective tale, devised as cleverly as any we have seen in some time. Because he is in love with the daughter, the young thief refuses to be a party to stealing the old father's money. Disgusted at this, his partner decides to steal the cash and shoulder the blame on the soft-hearted fellow. However, he accomplishes this and, through the aid of a detective engaged by the accused man's girl, the right man is brought up, comprises the rest of the highly-interesting photodrama. Harry Carey enacts the part of the guilty thief, and Alfred Fasset plays the partner.

Mixed Identities (Vitaphone, April 11).—Edna and Alice Nash, the Vitaphone twins, are happily cast in this amusing comedy. It is as good a laugh-producing affair, where the confused identity of these two charming young women is used to create a situation, as we have seen, though it runs barely over a half-reel. Wallace Van, as one of the many Lotharios, who is led a merry chase by the twins, exhibits his natural droolery in a manner that catches the spectator from the start. William Humphrey, as the other Lothario, is good. The twins secure employment as stenographers in the offices of Redman and Carter, friends with offices in separate buildings. They exchange "chance" messages concerning their new girls. Redman, attracted by Alice, invites her to join him after work and go to supper. Alice consents, and Redman refuses an offer from his friend Carter, telling him why. Carter, not to be outdone, sends Alice to his stenographer, and receives the answer that she will meet him at the cafe designated. While waiting, up walks Redman and his girl, and they pass into the cafe. Carter, confused, imagines that his stenographer has played him false, and goes in to investigate, and in the meantime the sister arrives. The ensuing mix-up, cleverly worked out by Miss G. Harrell, the author, and directed by Mr. Humphrey, creates an abundance of laughter.

The Unknown (Essanay, April 17).—The mystery surrounding this somewhat peculiar tale remains even after the screen has been darkened on the last scene. It is left to the spectator's imagination to fathom the identity of this maid and her mother, all of which, might be argued, makes the picture all the more spicy. One evening the maid takes her visiting mother into her mistress's room, to show her the beautiful jewels. The master of the house, a middle-aged, wealthy man, returns unexpectedly, and finds them there. He pays little attention to it, until he looks into the face of the mother—recognition springs into the eyes of both, and the husband turns away as if in pain. That evening his young wife is taken sick at the hall, and shortly after dies. A week later the husband, while attending Sunday morning services, receives the message that all those who repent will be forgiven—though their sins be as scarlet. He, moreover, he instructs the maid to take him to her mother, where a reconciliation is brought about. Obviously, this mother was an early sweetheart of the man, and the girl is his daughter. However this may be, there is such obscurity in the exposition, and the principal portion of the action, that the spectator founders around and fails to recover his equilibrium in time to witness the final climax. We have seen E. H. Calvert do some splendid work in the Essanay comedies, but in the serious role, such as allotted him here, he is rather disappointing. The part calls for a sincerity and grasp of subdued emotion which Mrs. Calvert seems unable to deliver.

The Tie of the Blood (Relic, April 17).—One of the main charms of this Indian drama is the picturesque atmosphere combined with competent acting of the players. For while action in Indian roles the Relic players do as well as could be expected, conforming closely to the popular conception of what an Indian looks like and how he moves. Harold Lockwood, cast as Deer Foot, the son of Sitting Bull, does capable work, while Al. Ernest Garcia as Matthews, the half-breed villain, plays with exceptional strength. Amy Trunk as Red Wing, the daughter of Big Eagle, is pleasing. From the standpoint of plot and story the picture is rather an indifferent affair. The author, Hampton Del Bath, presumably sought to achieve something of the modern Indian life from a sociological viewpoint, but instead he has drifted into the antique triangle—two men and a woman—a hero, heroine, and villain, with love and hatred the actuating motives throughout. At the times these two young Indians present themselves at Carlisle we look for something to develop, where in the Indian nature will be contrasted with that of the white, or some other problem of the kind, and not for the introduction of this half-breed villain, who acts like a villain have acted from the beginning of time. The actual continuity of the action is acceptable, but the piece shows lack of depth and conception. There is a well-managed scene where the hero takes the half-breed into the desert and leaves him without water to die, but similar endings are being used so often that the next has come out of it—we fall to thrill in any large measure. Through treachery the half-breed convinces the girl that her sweetheart is false and subsequently marries her. Deer Foot returns to his

people, and Red Wing lives an unhappy life with a drunkard, only to discover that he has another wife. Deer Foot answers her silent call for help, and after working vengeance upon the villain carries her into the wilds to find happiness. Al. W. Wilson and Henry Otto, enacting the roles of the chiefs, make the most of their characters. In a broad way, the piece appeals, thanks very much to Sam B. Parker, the director.

The Fire-Fighting Souaves (Kalem, April 10).—Among the many war pictures of one-reel length and over that the Kalem Company has given us *The Fire-Fighting Souaves* is, perhaps, one of the most unique, and certainly quite as interesting as the best of the kind. Besides the feat of scaling the embankment by the souaves to silence a gun, one of the main features, there are some scenes noteworthy for their vividness and realism, principal among them the burning of the heroine's home and her rescue by Ben Roderick, the hero with the assistance of his comrades, the souaves. For a single reel picture, it is one of the best directed and most effective ones we have had. Ben, the leader of Engine Company No. 1, of the New York Volunteer Fire Company, at the time the Civil War breaks out, is in love with the pretty daughter of Minton, a wealthy businessman. Though the girl is courted by Harlan, a lieutenant in the United States Army, she is inclined to favor Ben's suit. Ben and his companions join the volunteers, and attach themselves to a regiment of the souaves, a company that is subjected to much ridicule at first because of their odd uniforms. However, as time passes, the men have plenty of opportunity to demonstrate their ability and courage, and succeed, on one occasion, in saving the camp where the regulars have failed. This takes place near the girl's home, and during the fierce battle the house is set on fire. Ben hastens to the girl's assistance when she has been trapped by the flames in one of the upper stories; his men make one of their spectacular formations. Ben is lifted to the window and saves her. This display of heroism brings to the young man the esteem of all—a badge of honor and the hand of the girl. Ben's comrades play the part of Harlan, who enacts the part of the girl, and Harry Williams does the role of the lieutenant. Miss Couriel is especially charming.

A Florida Romance (Lubin, April 10).—Oral Hawley is not at her best in the first portion of this photoplay where a display of rural innocence is required. However, she improves when she appears transformed as the seasoned city miss. It is a simple, well-told story. Edwin Carewe as the rural dandy of the girl is excellent, and Irving White as the father does well. The story is set in an orange country is well retained throughout certain portions of the picture, and the photoplay is up to the Lubin standard. Though enamored to the young orange grower, the girl goes to make an extended visit with her cousin in the city. Here she meets a young man who causes a change in her appearance, and she proves to be one of the most popular girls of the season's young society set. She is sought by a count, and is about to accept attentions from him, when an orange from Florida reminds her of the past, and the young man who is patiently waiting. She makes her decision hastily—picks her belongings and departs, assured that happiness is only to be found where the heart is.

Love in the Ghetto (Relic, April 24).—Of the photoplays released to-day, *Love in the Ghetto*, produced by the Relic Company, is probably deserving of the greatest eulogy. Aside from being artistic and rare in conception and treatment, it has a strain of choice humor that is irresistible. J. Edward Hunsford is the author and director, and he has drawn a knowing way without an effort at a big situation, satisfied to sketch life as it is among the lowly in a great city. Oscar Hale is the director. He has staged the story in a splendid style. Frank Wood plays Abe, the second-hand clothes dealer who because his daughter's sweetheart beats him at a game of checkers, refuses him the privilege of having court to her. Mr. Wood's interpretation of this role is one of the best features of the picture. Harry Cox enacts the part of Levy, the father of the boy who represents the treatment accorded him by Marx. Mr. Cox does fine work also. Thomas Carrigan plays the role of the boy, and Lillian Loran the girl. Marx has Levy arrested on a charge of theft, only to find that he was mistaken. Levy, in turn, threatens to have Marx arrested if he does not leave the two young people alone in their love making. The detail work is good.

The City of Mexico (Essanay, April 25).—Such a picture as this would excite much interest if released some time ago, but still through excellent photography and an agreeable arrangement of scenes the film is highly entertaining as a scenic and educational feature. We are taken into the market places and through the adobe dwellings, the flower market and to the beautiful La Viena Canal, besides numerous other historical places.

How Chief Te Bonga Won His Bride (Relic, April 24).—It is possible that the spectator would have enjoyed this unique picture just as well and perhaps better, without such long subtitles and impossible names given to the characters. It loads out with a subtitle that no one could read in its entirety. However, in that it gives one an opportunity to observe the Maori natives in their dances, songs, and several of their customs, the picture is to be commended. The story is relegated to second place. In the main, the photoplay is good.

The School Principal (Lubin, April 24).—When a comedy such as this is produced, it is bound to be popular. The picture is a gullible Arthur V. Johnson and Lottie Hirsone to sustain the lead roles, there is no questioning the success. Tired of social life, the girl accepts a place as teacher in the public school under the head of John Strong, the principal. Now Mabel is a self-willed creature, used to having her own way in everything and, above all, she lacks patience with noisy children. Young Strong tries, in an indirect way, to assist her in her work, but she resents: she resents to such an extent that Strong is forced to demand her resignation. She leaves in fury, but Strong is the first man who has not bowed before her and the natural thing happens: she falls in love with him. How they are finally brought together is clearly shown in an amusing way. Mabel's shoving the flowers into Strong's mouth in one of the first scenes is productive of one of the blindest laughs. Arthur Hackett does creditable work in the role of the unruly schoolboy.

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THE MAN IN THE MOON

ADDRESS SCREEN CLUB

The Power that Rules (Vitaphone, April 24).—It demands a skilled author first, a skilled director second, and experienced players third to successfully launch a problem photoplay of the present order; and that is what has been done. W. E. Wing is the author, Rollin S. Burroughs is the director and George C. Stanley, Laura Oakley and Anne Schaefer are the players concerned. Unless one is susceptible of the best in pictures, unless one is sensitive to the more subtle influences possible in a screen drama, it is quite possible that the appeal here will not be appreciated. Yet it bears out a searching lesson and there are many who will understand it is finely written, directed and acted. Rhoda, a poor girl with social ambitions, marries Winters in the belief that he can satisfy her wants. Society's jabs had it that he was going to marry Cecelia, her step-sister. Winters is a plodding man, slow to action. His wife induces him to take undue chances and leads him to such an extent that he finally loses his fortune. She launches an awful tirade against him and leaves a pistol in his hand with the suggestion that he is better dead than alive. This is the cue for the wrong being done the man, to step in. In a powerful scene she berates her sister for her treatment of the man and shows her up in her true light. Rhoda's soul is awakened with repentance, following.

The Deacon's Dilemma (Kessany, April 23).—This moving comedy in which a number of trite incidents are stilling Deacon Green's two cut-up sons direct the new minister to the wrong part of the town and, when he finally reaches the parsonage, put a tin on the chimney and smoke out the parson and his visitors. The Deacon's Dilemma is a return to the "mischievous boy" comedy of several years ago. It isn't swift enough of action to be funny. The scenes appear to have been taken at different times. There is some snow in several of the exterior scenes in others.

The High Tide of Misfortune (Edison, April 23).—The tenth story of the "What Happened to Mary" series. While the story remains more melodrama, we are glad to see more care in production and more artistic results. We fancy we know Deaneberg in her efforts to outwit her villainous uncle, Charlie Craig and his son set Mary, who is now a Salvation Army lassie, to go aboard a schooner on the pretext that someone is ill. She is a prisoner, and, when the boat later anchors off Martha's Vineyard, decides, according to the suggestion, "to adopt harsh measures." She sees and ties an old woman who brings her food and escapes in a small boat. The climax of the New York story and the moonlight scene are attractive. It isn't convincing melodrama, but in production, it is better than the last two or three Mary pictures. The first few Mary pictures made the leading role very sympathetic. Since the pictures have slipped into melodrama, the pictures have become more of a character. Mary has become a mere puppet. Miss Fuller does all that is possible for the role, but, at best, Mary Deaneberg isn't very human. She is reminiscent of the heroine of the old-fashioned melodrama where the villain "still" surrounds her to the final curtain. Charles J. Brabin is the director.

Arabia Takes the Health Cure (Bell, April 23).—This can hardly be reviewed as a film drama, for it is the exhibition of a trained horse. The horse is taken to the exhibition, makes things lively for the patients by rushing into their rooms and finally retires to a real bed for some rest. The circus dressing rooms looked like those of a theater rather than a circus tent and the horses are housed in a brick barn. The antics of the horse, however, may be counted upon for a number of laughs with any audience.

Diamond Out Diamond (Lubin, April 23).—This is a drama not like drama. The situations do not carry the semblance of reality—they are unlikely, and, once or twice, absurd. Belle Winton has two suitors: Paul Atwood, a newspaper owner, and John Barwood, a mining engineer. John is secretly loved by Jo, Belle's younger sister. Atwood sends a fake note to John, getting him to go to a pool room. He has the pool room raided, and poor John is arrested. When he is released, Belle and her father turn from him. But Jo believes in him. John is sent to the police station, and, by means of dropping a revolver on the floor, has John arrested again, this time for attempted murder. Next we see Jo visiting John in prison. This is as unlikely as it was for Belle and her father to turn from him so suddenly. Then Jo plans to defeat Atwood's schemes. She invites Atwood's chief reporter, who is "in" on the plot, to come to see her. She shows him a pearl and false mustache, saying they are part of her brother's masquerade costume. Then she sets him to put on the mask. She takes a revolver, after she secretly slips a necklace into each of his pockets and forces him to throw up his hands. A lot of people, who apparently were waiting just outside the curtains, rush in. Then they exit, and she forces him to sign a full confession of the plot at the point of a revolver. When the police come, the father disbelieves in him with a wave of his hand. Jo, Belle, and their father are waiting in the prison with the confession. John luckily is waiting in his cell with his hat in his hand, and is immediately released. So Jo falls into John's arms. The scene where Jo forces the confession from the reporter is ridiculous. Isabelle Lamont plays Jo.

The Pawned Bracelet (Emble, April 15).—Rather an ingenious comedy-drama showing the difficulties that arise over a young husband's refusal to give his wife pin money and his subsequent loss. Arthur V. Johnson plays the role of the young husband, and is also the director. Lottie Briscoe enacts the part of the young wife acceptably, and Howard M. Mitchell is seen as the friend. After a quarrel with his wife, in which he refuses to allow her a pin money, the young husband buys her a bracelet to patch matters up. That afternoon the wife is invited to go out with her friends to luncheon on a Dutch treat, and finding that she is without money, she pawned the bracelet. On an evening, shortly after, when the man is to attend a social event, the husband inquires of the bracelet. She has confessed her trouble prior to this to a girl friend, who promised to return the jewel and return it. The friend is taken sick and she sends her niece to return the thing, warning him not to allow the husband to see him give it to the wife. In this young fellow's efforts to give the bracelet back to the wife communications arise and the husband's suspicions are aroused. When the husband finally discovers the trouble he repents sincerely. Besides being well written and splendidly acted, the piece has the advantage of a theme that breaks away from the usual.

God's Way (Bell, April 15).—In the author's effort to give us a play of human interest, so the announcement says, from a recent occurrence in real life, he has created an intricate plot or any attempt to be melodramatic in his situations. The story is told without

frills of any nature, and while there is not much to the piece it will, no doubt, find a responsive chord among many spectators. The work of Harry Louie as the ex-convict is admirable, being sincere and pointed. We are first taken to a scene in a penitentiary, showing Healy, prematurely aged, who has served many years as the victim of circumstantial evidence. He reads a letter from his wife telling him to be brave, that she has made another appeal to the governor, that it is not God's way to let men die behind prison bars. The release comes, and the man is turned loose to join his wife and renew his struggle in the world. He grasps every opportunity to do good, and one scene which is quite effective is his purchase of canaries at the bird store, and his manifest joy in opening their cages and releasing them. He is rebuffed for this by the keeper, who tells him the birds will die fast, but Healy replies that that is the way God's creatures ought to die—free.

The Fortune (Vitaphone, April 15).—Of the many farces, comedies, and burlesques that are produced for the purpose of giving John Bunny a means whereby he can vent his everlasting humor, those which really seem to fit him and his needs are few and far between. Take one with any kind of a situation, and, as has been repeatedly shown, Mr. Bunny can be depended upon to make the most of it. In *The Fortune* he is credited with writing *The Fortune*, and while there is no vast amount of originality displayed in the theme or its conception, it allows room for considerable funmaking. Mr. Bunny is all himself in the unfortunate husband, who imagines he has riches, only to awake to find it all a dream, while Flora Finch, as the wife, makes the most of the small part given her. Wallie Van, Harry Lambert, Richard Leslie, and E. K. Lincoln are the four fellows who play the part of the fortune tellers. Mr. Bunny's wife, has his fortune told, and is informed that he is to come into a large amount of money. To celebrate this he sets forth to drink, unreasonably. The boys find him when Morpheus has completely taken control. They carry him to their club, where he wakes up to find himself surrounded with riches of every description. For a day and a night he is allowed to play the gentleman, but the next morning when he wakes up it is to find his wife administering to him in a different method than was accorded him at the club. Wilfred North is the director of the picture.

Seven Years' Bad Luck (Edison, April 16).—An extremely light farce in which most of the fun depends upon the clever playing of William Fadedworth in the principal part. Smith accidentally breaks a mirror, and the superstitious colored cook tells him that for the next seven years he is doomed to suffer bad luck. He is struck by a flower not knocked from a window, he reaches the office to find that he is discharged and misfortune follows misfortune, until unexpectedly the tide turns, and all who have wronged him more than make good the losses he has suffered at their hands. Jay Williams directed the picture, and Mr. Wadsworth has the only part of any importance.

Alkali Ike's Homecoming (Kessany, April 15).—Many people will be interested in the return of Augustus Carney to the Western ranch after his prolonged visit in Chicago. The return of Alkali Ike to the ranch is the interest that will be felt in the event by releasing a comedy that deals with the well-known character's arrival. Mr. Carney is, of course, facetious with his queer mannerisms and business. One of the most laughable scenes in the picture is when Alkali Ike returns to his lodgings and finds a wreath of flowers around his chair, hat and pistol. Some one has played a joke upon the ranger, though he does not know it, by reporting him dead to his friends. The picture is a regular party nearly checks the out of his rig by this scheme, but he shows up in time to prevent anything disastrous. We welcome Mr. Carney back to the land of the sage brush and saddle, feeling assured that he will remain in the cheerful success in his famous characterization of Alkali Ike.

The Twelfth Juror (Edison, April 15).—Produced by the Pacific Coast Edison Company, under the direction of J. Searle Dawley, this photoplay discloses itself to be rather a strong bit of comedy-drama; one is led to consider it one of the best plays that this company of players has turned out in some time. During the first portion of the picture the spirit is comedy, almost farce-comedy, with several lightly amusing incidents, but through it all the author is laying out his premises and building up an exposition of circumstantial evidence that is to play such an important part in a subsequent murder case. Benjamin F. Wilson is the author of the piece, which is well written. Laura Sawyer, in the lead female role, gives us one of the best bits of acting in the picture. Jack Conway plays the role of her fiance, who is suspected and brought up for trial for the murder of his rival, and while Mr. Conway does excellent work in the latter moments of the picture, not rise with any degree of strength to the big emotional court room scene at the last. Benjamin F. Wilson, cast as the neighboring farmer, the real murderer, who is called to the jury to try the innocent man does vigorous work. According to the author, the basis of the photoplay is founded on the facts in a famous English trial, and has been cited in the United States courts as evidence of how it is possible for an innocent man to be condemned to death solely on circumstantial evidence. The action is laid in California. Perhaps the weakest point in the argument is the confession of the guilty man immediately after the other one has been declared guilty. There should have been some other compelling motive for the confession besides his conscience.

A Misunderstood Boy (Biograph, April 15).—Though the Biograph dramatic producers may utilize a situation or idea that is conventional, still the general conception and treatment accorded brings the picture out in an almost entirely fresh light, as proven in the present case. Where this boy is suspected of the crime in the mountains we have a situation founded on circumstantial evidence that is by no means new, yet it is handled so finely that one finds the film entertaining. The title of the piece gives one the cue to the theme. This boy, living in the mountain village, is misunderstood by every one. It would seem, except the little girl who loves him. Even the girl's father shares in the opinion of the villagers and during the mother's absence sends the pair away. While in the mountains the boy comes upon the cold victim of marauding merchants, and is again misunderstood and accused. In a manner altogether grinning, the boy is innocent and right conquer. When mother returns conditions are changed in the girl's house, and the boy is welcomed while father is made to repent. As usual, the photography and settings are above reproach.

Chinese Scenes (Bell, April 23).—To fill up the reel carrying Hiram Burns An Auto, a few scenes, showing streets and places of note in China should be well received. The subtlety and photography are fair.

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Sunday, May 11: "Barred from the Malls," a humorous yarn of the parcels post.—Tuesday, May 13: "The Marble Heart," after the celebrated play by Charles Selby, and in two reels.—NO RELEASE, Friday, May 16 because of two-reeler of preceding Tuesday. "MARBLE HEART" carries two one-photos, a three and six-sheet, Hennehan heralds, Novelty slides, Standard cuts and Kraus lobby photos.

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Back to the Primitive (Lubin, April 21).—Knowing that a young chief, who is graduating from college, has within his power the ability to turn over the water rights of his people on the reservation, but knowing that the Indians are averse to turning of said water rights, they secure the services of an adventurer to carry out their purposes by making love to the chief. She follows him into the wilds of the hills, and succeeds in interesting the chief in her to the extent that he declares his love and willingly hands the papers over to her signed. With the papers in her possession, she casts the Indian disgustedly aside, but though the Indian has been made the fool, he refuses to be brushed aside without revenge. He kidnaps the girl, carries her into the mountains, and forces her to live a primitive life. At first she resents it all, but in time learns to love the life and the man for his strength. Convinced of this, the Indian sends her back to her friends as a punishment. At the bottom there is a good idea for a drama, but treatment of the plot is at times faulty. Joseph Holland as the Indian is inclined to pose too much. Irene Hunt makes a vivid characterization of the adventurer. Clara Von Shiller is charming as Red Eagle. It is not made clear in the final scene whether the Indian still loves the adventurer, or whether his heart has turned to the little Indian maid. Some of the stage scenes are excellent.

The Sneak (Kalem, April 21).—Up to that point in the story where the villain demands that the heroine marry him if she does not wish her to have her brother exposed as a thief, the action is carried along in a uniform, logical way with well sustained interest, but this situation is not so reasonable. Presumably, in the first part of this story, the sneak has an aim, the favor of the daughter of the house, but, judging from his latter course in influencing the boy to go wrong, he entertained designs on the old man's property. The motives of this character are not clearly defined. Jack Pickford appears too young to be cast as the erring brother; an older person in the role would have made it more effective. Tom Moore plays the hero, and Alice Joyce is seen as Alice Darnall, the heroine. The play lacks a good premise. The author does not set forth what his theme is going to be; the first impression is that it is going to deal with the efforts of the sneak to cast the hero in the affections of the girl, but it turns out to be a common thief story, with the girl's young brother used as the tool. After being led into giving the sneak his I. O. U. for \$1,000, the young brother reneges, and, at the advice of the girl's fiancé, confesses to his father his gambling debt. The father forgives, and the sneak is driven from the house. Stephen Purdie is good as the sneak.

Slaves of Holland (Edison, April 21).—Laura Sawyer is captivating as the little Dutch maid in the light comedy-drama, *Slaves of Holland*. Benjamin F. Wilson as her sweet-heart is agreeable, and together the couple do much to furnish amusement. There is one bit of business which draws a healthy round of laughter, and that is where the young couple toast their feet on the fire box. Many of the interior backgrounds are so obviously studio sets that the realism and atmosphere of the piece are lost. Working with the same situation in mind that made a hero of the Good Little Peter, the story deals with the love of Hilda and Heintz—their baneful, sizzling courtship. They are to be married, and the day is set, but the village gossip nearly puts a crimp in the whole affair by her accusations and talk. Hilda, prior to the ceremony, goes to visit her grandmother, who has the reputation, and on the way meets one of her friends and modestly chats with him. To reach her grandmother's house she is forced to travel along the dykes; in this dyke she discovers a leak and stings to pick it up with her hand, while the gossip goes back to tell what she imagines she saw. It is learned that she has not been to the grandmother's, and a searching party goes out to look for her. She is found half-unconscious, and the bride-to-be becomes a heroine in the village. The work of Charles Sutton as the husband of the gossip is exceptionally good. Jessie McAllister plays the gossip. J. S. Dawler directed the picture.

Seeing Double (Vitascope, April 19).—With the aid of Edna and Alice Nash, twins who appear very much alike, the Vitascope has produced some exceptionally amusing and clever comedies—comedies which surpass the one in question. John Bunny, who sees double, or thinks he does, manages to force a laugh occasionally, but the situation is a trifle too far fetched and impossible to be effective. John drinks, and his wife tries in vain to cure him. Meeting the twins one afternoon and noting their resemblance, she hits upon a plan which she immediately puts into operation. She has previously read to Bunny an article which states that the first signs of insanity result from an excessive use of intoxicants; seeing double, she invites the twins to the house, and so manipulates it that John, her husband, imagines that he is seeing two girls when there should only be one. His repentance is complete.

Blame the Wife (Biograph, April 28).—A satire on husbands who are want to blame their wives for everything and anything, including their own shortcomings. Because he misses the train, the husband blames his wife, though the fault was really his, and, when he forgets his cane, as they attempt to catch the train the next day, he blames his wife. Spectators, who can enjoy well-directed satire, find many laughs. Dell Henderson plays the part of the husband, and plays it exceptionally well. He also directed the picture.

The Daylight Burglar (Biograph, April 28).—To forecast just what is going to create laughter in a comedy is impossible; an incident that may appear foolish under some conditions perhaps will strike a person as being excessively funny under other conditions. And so it is in the present half-reel farce, acted by the Biograph players and directed by Dell Henderson. Where the burglar, first, and his pursuers, second, fall into the trough of mortar, there is an unobtrusive response of amusement, not because the incident is a particularly clever bit of business or even new—it is the crude method used when comedies were first screened—but because of the circumstances and the way it was brought in. People will continue to laugh at such things in screen comedies so long as they are directed properly. It is human nature to laugh at another's misfortune. So it is that this farce scores a big laugh and consequently pleases.

When the Right Man Comes Along (Edison, April 28).—Directed by Walter Edwin and written by Mary Fuller, who also plays the principal part. When the Right Man Comes Along is a one-reel comedy satire on the ultra modernized women who seek to be men in business dress and mannerisms. There is nothing in Miss Fuller's acting but what is artful. She has conceived the role after the fashion of *Billie in the Wall Street Girl*, with an even broader expression at times. It is Miss Fuller as the mannish woman and not as the author that makes this picture the amusing trifle it is. She has done splendidly in depicting her creation.



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His Undesirable Relative
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REVIEWS OF UNIVERSAL FILMS



The Indian's Secret (Bison, May 6).—As one spectator remarked, "the best that can be said of the picture is that it is a Western piece with lots of Indians in it." As for acquiring an intelligent conception of the story by witnessing the affair once, it is an impossibility. Through two reels there is a continual chain of disconnected incidents. Photography, on the whole, is good, but photography alone cannot make a photoplay. Perhaps from a dramatic standpoint, this is the poorest effort of the Bison Company in some time.

In the Secret Service (Bison, May 10).—Two often these Civil War plays seem to be a play and become a series of vividly pictured tableaux—an historical pageant, often staged with acute appreciation for color and temperament. It is a pity to find that this picture does not suffer in this respect—that the hero and heroine are not blotted out by the smoke of battle. What there is of actual war is finely managed, but the plot theme always predominates. Particularly in the suspense rightly held in the second reel. For a war drama, it is unusually good.

The Whole Truth (Imp. May 8).—There is that in this droll comedy which will find a responsive chord in the majority of motion picture patrons. It is a farce, this young husband, who, to cover up his naughty little affair with a questionable young lady, tells his wife a "whopper," but he is a rogue of the kind that commends condoning and unobtrusive laughter at one and the same time. Mr. Tucker enacts this part while Jane Gail plays opposite as the questionable friend. Both are immensely amusing and it is much to their credit that this comedy rolls over so thoroughly. Husband is instructed to come home immediately by his wife and bring the key envelope. On the road home, husband meets a charming girl and answers the call of her eyes. The manner in which she rebuffs him of his valubles is one of the best bits of the picture. Husband trumps on a fake story for his wife and the beauty of it is he gets away with it, though not without a close shave.

Making of Rockwood Pottery (Imp. May 1).—An interesting feature on this particular kind of pottery. We are shown through a large factory and see the clay from the time it is first mixed until it comes out in graceful designs of various kinds. Photography is excellent.

Her Lover's Voice (Imp. May 3).—On the same reel with Making of Rockwood Pottery, this comedy, produced in France, will prove somewhat enjoyable to those who find rest in "romances" and "dramatic" productions. Knowing that his lady fair will marry only one who has a grand voice, he persuades her with a phonograph. When he strives to deceive her in this manner during a private concert a riot ensues.

Form of the Tide (Imp. May 1).—Robert Leonard, in the role of a quarrelsome fisherman, regenerated through the influence of a pretty fisherman's daughter, gives a remarkable characterization noted for its vigor and simplicity. It is his wife's more than anything else that is responsible for the energy disclosed in the picture. He has made an intelligent study of this man who, while not wholly bad, is given to drink and fighting. In a distant fishing port, where he has had the results of his bad deeds, he meets the girl. When severely wounded, after a fight, she nurses him back to health. There is some excellent acting by the player in the role of this girl's father, Martin Fisher, who is the girl's father.

The Rosary (Imp. May 3).—Fills out a dramatic nature that can be relegated to the class with The Rosary are few. Not as a vital drama does this picture score; its primary charm lies in the unique touch disclosed in the conception, the wonderful coloring of the film and the novelty of the idea of enclosing the picture in a rosary. There is no troublesome realism in the story—the director has sought only for romance, that quality which is the life of the film day, beyond the world and unhealthy. When the call comes for soldiers to protect the North, this boy answers, leaving behind a girl who loves him more than life. While on the field of battle and around the camp fire at night his only comfort is in the rosary she gave him. Word reaches her that he is dead and she enters a convent. He returns, only to find his sweetheart snatched away from him by the church. As to the wisdom of his course, no argument can be set forth. That is not for us to solve. Phillips Smalley enacts the male role in a subdued and refined manner, altogether impressive. His return to his home is one of the most beautifully contrived scenes we have seen in a screen drama.

The Vengeance of the Sky Stone (Bison, May 1).—The most striking scene, one that is vivid for reproduction, is where the Indian, while seeking to hide the sacred Sky Stone in the brush is enveloped with in the coils of a snake and poisoned to death. For this class of Western Indian picture, the present piece is highly acceptable; it has a plausible story, is held by a company of capable actors. Another scene that draws the spectator's attention is that showing the young Indian's rescue of the runaway train of horses; it is thrilling to the utmost. Only in allowing an excessive amount of shooting does the director go astray. There is too much of it to be consistent or effective. The story concerns a young Indian college graduate in combatting the superstitions of his people, his banishment, his service to the white settlers, his infatuation for a white girl, and great disappointment.

The Salamandria (Relair, May 4).—On the same reel with The Bewitched Matches this subject, a study of a peculiar species of lizard, is interesting from an educational aspect. Through numerous finely photographed scenes the spectator is shown the animal in different poses and stages of its development.

The Bewitched Matches (Relair, May 4).—This half-reel picture is interesting by reason of its novelty. A box of matches has been bewitched, and while the man sleeps they come out to dance and romp around. It is a curious sight to see these matches moving and forming themselves into various shapes.

Miss Nobody (Nestor, May 9).—It is an unsightly mixture of burlesque and farce. Miss Nobody, and though there are those who might find some slight humor, the picture can be classed as one of the ordinary comedies released by the Universal Company. For a farce, the idea is too light and impossible. Treated merely as a burlesque its chances of success would be improved. The actor in the role of the young lover suggests lack of training; he seems painfully self-conscious. The action is laid on a Western ranch. Father desires his daughter to marry the man who holds a mortgage on his property, but the daughter refuses and escapes

to a neighboring farmhouse. At this place lives a retired actress, and she conceives a scheme to ruin the two men in their purpose. She first tells the father that the girl has been subject to a severe illness, and later that she has lost her beauty. Keeping this fact to himself the father informs his creditor that his daughter will marry him, and the wedding is arranged until too late. The daughter, with the assistance of the actress, accomplished her desire with the use of a little grease paint.

A Fair Exchange (Victor, May 10).—Hunnet Munson is the author of this one-reel photoplay, with James Kirkwood in the double role of lead and director. It is a domestic tale, excellently acted at times, and it is only that the plot has not been thoroughly thought out that the picture does not achieve its highest aim. According to the note, the father objects to his son marrying the stenographer on the grounds that she is insincere. If this was the father's reason, then it should have been more forcibly brought out in the business; his coming in upon the stenographer and the clerk is hardly enough. The father's forcing his son to choose between himself and the girl seems a bit overdrawn and unnatural. Standing on his rights, the son chooses to cling to the girl and leave the father. When the son is down and out the stenographer deserts him for the clerk, and in consequence the son turns to the stenographer's sister for comfort. She is of different kind and finally wins his love. The clerk attempts to rob his employer but is foiled through an innocent mistake of the sister in picking up the wrong grip. This piece of business—the exchange of girls—is rather poorly contrived. Speaking of contrivances, just what was the motive of this clerk for robbery?

The Poverty of Riches (Imp. May 11).—Lois Weber, the author of this extraordinary little photoplay, shows herself as possessing a broad grasp of human emotions and the power to play them up sincere upon the screen. Not that the story is big, from a dramatic standpoint; it isn't, but there is a convincing element about the play in its entirety and it does mark a new trail for writers. When the young husband, the gardener in the rich man's home, remarks, while in the bosom of his family, "I am the richest man in the world," a big lesson in taught—a moral is driven home. Phillips Smalley plays the husband capably and Miss Weber enacts the role of the wife. The purpose of the piece is to contrast the rich and poor man—to show that wealth does not necessarily bring happiness.

The Wayward Sister (Imp. April 27).—Otte Turner is the director of this one-reel photoplay by Rex Company dealing with a young man whose life is almost wrecked because of his mistaking a twin sister for his sweetheart. The plot is fairly well constructed and its action makes the position of the spectator, though the principal situation does not impress with much naturalness. Believing that he has left his dances in the country, the young business man walks into a cafe with a friend to see her sitting at the table with another man drinking and smoking. Now the rest of the story's success depends upon this one scene. Its consistency should be unquestioned, but unhappily it isn't. The young man simply looks at the girl—the twin sister of his sweetheart—and without a word backs out of the building. If after leaving his dance so shortly before he believed this was she, would he not have demanded explanations? If there was any doubt he could have written to the farm but apparently there wasn't. He desponds after his believing that his sweetheart is false, and his father drives him out. One afternoon he follows the sister home and is about to tell her for what he believes is a false affair, but the other girl arrives and explanations are made. This situation has considerable suspense and grip.

Burglarizing Billy (Gem, April 22).—Always agreeable, Billy Quirk romps his way through grassy lanes and over thorny paths with a light heart. Truly it is a wonder that he retains such a light heart and he remains so amusing for his path more often than not appears painfully thorny; it does seem so awfully, awfully hard to get a comedy that is worthy of Mr. Quirk's powers. This is rather an impossible affair, but not without some few good things to laugh at, thanks to Mr. Quirk and his support. In his effort to become a burglar Billy is made the "coat" of his associates.

The Country Cousin (Nestor, May 3).—Fifty Lions in hair to \$75,000 provided he marries before his twenty-first birthday. He tests the affections of his girl friends with a fake telegram saying he has been left penniless. The poor country lass is alone true and so he marries her. Another timeworn theme. The clock in the various scenes never varies from 3.30 o'clock.

The Clowns Hero (Champion, April 28).—Combining a moral and a simple tale of a child's dream, this half-reel picture should make an especial appeal to children. That is its aim. Entering the nursery as the two youngsters are pulling the tails of the kittens, the mother rebukes them for being cruel to animals. She warns them that cats are cousins to tigers and that if they do not behave the tigers will come and eat them up. When the babies are tucked away in bed their fall asleep to dream of animals entering their room and a clown who saves their lives.

The Rise of Omer 174 (Imp. May 1).—Without a sense of the difficulty of such an undertaking have the author, Walter MacNamara, and the Imp players produced this photoplay. Result: We have a two-reel picture dealing with graft as a working theme that rings true, that is free from the stock screen tricks used too often to draw the audience's attention, that possesses the big virtue of sincerity of purpose, and that has a cumulative directness of style. King Hagot, in the title-role, has taken infinite pains to make his character human. His work is an important element to the success of the drama. Mr. MacNamara in the construction of this drama has not achieved something utterly different from what we have seen on the screen before, but he has given us a story noticeably free from defects in the construction and that possesses the strength of sincerity. The tale concerns a young police officer who, after being promoted to the head of the strong arm squad, in consequence of a praiseworthy deed, undertakes to clean up his district against great odds. After attempts to bribe him and even take his life, the man higher up seeks to trick him into a compromising position, only to be foiled by his own stenographer, the officer's sweetheart.

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This latter situation, where the girl uses the photograph to trap the grafters in, perhaps, the weakest point in the picture. To any one who is acquainted with phonographs (and most people are) such an occurrence seems improbable. The men would have detected the noise, and besides they were too far away from the machine to be effective. A similar situation was used in a Mutual release of some time ago with even less success than is accorded it here.

MUTUAL FILMS



The Whim of Destiny (Majestic, April 29).—Film Rooney, a crook wanted by the police, sends his daughter into the mountains so that she will not know his trouble. There the girl meets and falls in love with Carey, a detective on a vacation. Carey comes later, a fugitive from justice. Carey arrests him, unknown to the girl, and they start back to the city. Then the moonshiners, who think the two are revenue officers, attack them. Carey is wounded and, when he recovers, allows Rooney to go away a free man. Carey resigns and sets the girl of his heart, who knows nothing of her father's history. Possible melodrama, but not carrying the semblance of reality.

Human Kindness (American, May 10).—Pathos never convinces when forced. When a film drama deliberately starts out to draw tears it is seldom successful. The human soul is gained generally through little trills of naturalism or little tender moments of realism, mingled with sympathetic humor. Harping upon one string loses its value after the first few moments. Here we get an aged married couple. The old man is a gardener for a cruel overlord. He is dismissed but re-engaged by the young woman who lives next door. So the slender story ends happily. The pathos doesn't strike home. George Fawcett and Louise Loring play the aged couple, and Jack Richardson, Pauline Bush, and Jessie Van Trump appear.

The Brothers (American, May 5).—A hackneyed story, aimless in direction and confusing in development. There are two brothers, one has weakened health and the other is a drunkard. That the drink victim is strong and the morally good brother is a wreck does not seem to point much of a moral. The drunkard sells a family heirloom for drink, and we next see the brothers start for a new home. The weaker brother falls by the roadside, and is found by a kindly Mexican. The drunkard tries to make love to the Mexican's wife. Later the drunkard is killed by another. Then the other brother and a Mexican girl, with whom he is in love, kiss in the gloaming. Valueless as film drama and poorly acted.

Youth and Jealousy (American, May 10).—Confusing and feverish Western melodrama. It apparently aims at nothing and it certainly does not arrive at anything. Dan and Sam are rivals for the same girl's love. The girl's "weak brother" mysteriously leaves a lot of notes pinned to Dan's saddle, telling of the girl's duplicity and unfaithfulness. The numerous notes are flashed upon the screen. The repeated use of flashed notes always weakens the interest. The villainous Sam gets the girl's revolver and empties it of cartridges. Then the two face each other. The girl pulls the revolver and orders Sam to sign a note saying "I wrote those notes and they are not true." Sam laughs scornfully. Dan answers and the villain departs. Next we see Dan and the girl kissing and Sam being licked by "the boys." This sort of "drama" is a waste of film.

Stowaway (C.O.D., Thanhouser, May 4).—A new version apparently of Pina in Pina. An

expressman is proposing to a young and pretty widow when the widow's child playfully upsets the hamper. The expressman doesn't like a huff, and when a box of rabbits arrives "C.O.D." for the child, he holds the animal for the charges. The rabbits keep multiplying until they are all around the express office and occur a special yard. Then the expressman and the widow make up their differences and marry, becoming "rabbit millionaires." This drama was reviewed without comment. It isn't funny because it does not work up to a good comic situation. But it is clearly told and well presented. The child is especially good.

The Widow's Stratagem (Thanhouser, May 2).—There is a genuine charm to this picture drama, which is materially aided by good acting and artistic photography. The play is very clearly and crisply told. The story itself is slight. A young country fellow is in love with a pretty girl, but he falls under the fascination of a handsome widow who boards in the country for the summer. When the girl goes to the widow in tears to plead for her love, the widow cures the young man of his infatuation by giving him a glimpse of femininity without the lure which comes from the drug store and the culture specialist. This is a bit overdone. So the young man goes back to his old sweetheart. The best scenes are prettily done. It is a slender little play that goes.

The Girl Detective's Ruse (Thanhouser, April 20).—An admirably constructed melodrama, well done and with a real thrill. First we see a counterfeiter and his wife arrested. Five years later we see a girl detective given the task of watching the woman. The woman's detective studies the woman in her cell and makes up to look like her. The prisoner, although her sentence is up, is detained while the disguised detective is set at the task by the woman's friends. She is released in the new counterfeiting den as a fellow criminal. At that moment the husband, who has escaped, appears. He reveals the woman as a spy. Here is a strong situation. The detective takes a chair and smashes the one lamp. There is total darkness. We see the door flash open and the woman dart out. The door shuts and the darkness is again complete. The counterfeiter smashes the door panels bit by bit, the only light coming through the shattered door. They finally force their way out and pursue the woman to the roof. Just as they overtake and seize her the police arrive and arrest the gang. Now there is one weakness in the construction. The escape of the husband doesn't seem real. The way he exchanges clothing with a handy scavenger is a trifle and hackneyed, but it leads up, as we have outlined, to a virtuous situation. The method in which the lamp is smashed—holding the screen in total darkness—carries the real element of suspense and of a thrill. The prison scenes are very well done. The resemblance of the detective in disguise to the woman prisoner is really excellent. There is nothing of the usual half-hearted attempt at disguise. The acting is uniformly satisfactory. The Girl Detective's Ruse is, of course, just melodrama, but it has a thrill.

The Man from the City (Reclator, April 21).—Conventional melodrama. A grandfather is to disinherit his nephew. Bob, provided a niece claims the estate before April 30. So the niece goes to the city. She is to meet a relative, Harry, who is to wear a white flower on his coat. At the station she happens to meet Bob, who is wearing a white flower. She kisses him and Bob is, of course, surprised. But he is a villain and takes the girl to his home. He plans to keep her a prisoner until after April 30. But Harry and the others get trace of Josie, there is an automobile chase with a running pistol fight, and the girl is saved. The picture jumps from the middle of the chase to the final happy ending.

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EVOLUTION OF THE MOTION PICTURE

(Continued from page 25.)

"The motion picture machine has been a gradual development," he said. "In the early machine the film reels were exposed, the film running from the upper reel into a bag or box. It quickly became apparent that it was best to confine the inflammable film in magazines. The magazine evolved logically in 1904 to take care of and protect the bulk of the film. The magazines are little more than square boxes of Russian iron, without solder, enclosing each reel.

"After that, the hazard centered upon the extreme heat of the light projected upon the film," continued Mr. Sherrett. "It was found necessary to adopt some means to absorb the heat rays. Alum baths were the first makeshift. A solution of alum was placed between the lamp house and the head of the machine to absorb the heat.

"That was found to be impractical and detrimental, weakening the light strength. So Mr. Power devised the automatic fire shutter mechanism. This is a mechanical cover of the aperture which can be maintained in an open position only when the handle is in operation. When the handle is released or the speed falls below a definite rate, the flap drops and cuts off the light and heat from the aperture.

"The next step was to guard against the danger from bad film. A stoppage of film might take place at any time. The concentrated rays of the arc light on stationary film will cause almost immediate ignition of the latter. To prevent the possible fire communicating to the rest of the film, flame shields were devised for protection. These enclosed the portion of the film between the machine head and both upper and lower magazines. The object was obvious, to prevent a fire being transmitted to the film above or below the head."

"I asked Mr. Power for an opinion regarding the future of the picture machine in the way of its possible coming use in the home or by amateurs.

"I am confident," he replied, "that the motion picture has come to stay in the amusement field. It is a great educational factor, too. But when we consider the motion picture in the home, we must consider the element of safety from the standpoint of the law. Our laws insist upon certain requirements, such as a competent licensed operator. Then there is the question of insurance. But I am confident that the machine can be made absolutely safe."

"Our conversation turned to the sale of American machines abroad.

"Through an agency in London," responded Mr. Power, "we sell quite a number of machines in England, Germany, Russia, Norway, Sweden, Denmark and Holland. The French cling to their Pathe and Gaumont machines. Their machines are most in demand in the Spanish countries, in the tropics and in South America, because they are cheaper. Labor and material are cheaper abroad. They can export a machine for less than we can buy the material and make the product. Consequently, we have not pushed our machines to any great extent there. We sell in Africa, China, Japan, and even India, as well as Australia and New Zealand."

"We next discussed the coop or booth for the machine. 'We are, of course, only indirectly interested in the booth,' said Mr. Sherrett. 'The booth is one of the precautions created by the city and State authorities to guard against fire hazards. In the early days the exposed film was exhibited in balconies and in the rear of theaters without fire precautions. The authorities began to adopt precautions about the time that the manufacturers started a forward march along the same road. Yet not a patron has been as much as scorched in a New York picture theater since the very earliest days. Still—as panic and not a possible fire is a big menace—the necessity for a fireproof booth is imperative. A booth eliminates certain fire hazards as well as preventing a brief fire from being seen by an audience. If a film caught fire at the aperture it would be confined to that bit of film in a modern machine. The machine eliminates the danger of fire and the booth that of panic. The construction of the so-called booth has developed into a roomy and well kept operating room, in many cases well ventilated.

"Like the booth, the licensed operator has been of slow evolution. 'In the beginning there was no real examination,' explained Mr. Sherrett. 'Later operators were given an examination in a small laboratory. The early operators were mostly known to the authorities, being connected with the larger theaters.

"It was that way until 1909. In 1910 all operators were examined over again, the new administration not wishing to take over the old licenses. The licenses and examinations were then brought up to date standard, the license cards being made thorough in the matter of identification. The photograph of the operator and the signature were then required for the first time.

"The authorities had to use strenuous means in censuring operators. Many instances were found where operators used rubber bands to hold the fire shutter up. But they rapidly came to understand. In many instances, it seems, the house managers were as much to blame in evading the law as the operator.

"I suggested that Mr. Power make a little prophecy of the future of the industry.

"The future is hard to guess," he said, after a thoughtful pause. "We are watching, waiting, and studying every avenue of advance. Each improvement, no matter how slight, means a tremendous change everywhere in our plant. Everything must be adjusted to fit the improvement. It is for that reason that this year's advance-

ments are incorporated in next year's model. 'Along with my interview I make my first announcement of my 'fool proof' machine, which I have perfected. Everything must be right or it cannot be operated. It cannot be exhibited other than correctly—every part must be absolutely in right working order—or the machine cannot be operated. It is absolutely danger proof."

"The tremendous value of such a machine can easily be conceived. It will mean, when placed upon the market, complete safety to the theater patron as well as to the operator. It will be an absolute guard against carelessness, negligence, and ignorance. Although of simplified mechanism it must be in perfect order to be operated.

"So, within the span of a few years, the cinematograph has advanced from the crude early mechanism of flickering pictures and lurking danger to the 'fool proof' machine of clear and steady pictures and complete safety. Surely Mr. Power, to whom so much of the advancement has been due, deserves an enduring place in the hearts of the many millions of picture fans of the whole world.

INQUEST CLUB DINNER

The Inquest Club, a society of New York photoplay writers which sprang from the DRAMATIC MISSION-Moving Picture World photoplay dinner of last summer, will close its season with a photoplay writers' dinner at Keene's Chop House (its present "Morgue") on Saturday evening, May 31.

All photoplay writers and those interested in photoplay writing are invited to attend, and this invitation includes the technical press, photoplay editors, directors, manufacturers and players. At the last dinner there were guests from Boston, Philadelphia, Chicago and other points. At this dinner the distance record will be held by a woman photoplay writer from San Francisco.

Tickets will cost \$2 each and may be had from members of the Inquest Club or from the dinner committee, Box 70, Madison Square Station, New York city.

PRAYER PRECEDES FILM

According to an English paper, an extraordinary scene was enacted recently in a picture theater at Pontefract, a village in Yorkshire. The attraction was the Kalem picture, From the Manger to the Cross, and practically every inhabitant of the little township saw it. On the last night, just before the picture was about to be projected, the vicar of the parish, Rev. W. Gell, left his seat in the stalls and mounted the elevation in front of the screen. He asked for silence, which was accorded by the crowded house, and then conducted a short prayer service. The effect on the audience was profound, and after the exhibition the audience sang the well-known hymn, "Sun of My Soul."

OBJECT TO SMOKING

The West Virginia branch of the Motion Picture Exhibitors' League closed a two days' convention at Wheeling on April 30 with the election of these officers: President, A. G. Frohne, Wheeling; Vice-Presidents, Russell Lynn, Fairmont; Patrick McGovern, Clarksburg; Secretary, M. A. Sybert, Moundsville; Treasurer, D. B. Egan, Roncesverte; National Vice-President, A. L. Cottrell, Point Pleasant.

Resolutions objecting to actresses smoking cigarettes in photoplays were adopted. A resolution favoring Sunday opening was rejected.

NEW JUNGLE THRILLER

Wamba, a Child of the Jungle, another two-reel picture of jungle life, will be released by the Selig Company on May 28. The production, that is said to abound in thrilling scenes, was staged at the Selig wild animal farm in Los Angeles. "Baby" Lillian Wade figures prominently in the action and other important members of the cast are Thomas Kantachl, Bessie Eytton, and Frank Clark.

ABOUT E. J. HUDSON

E. J. Hudson is one of the younger newspaper men who have deserted their calling to take the road of pictures to fame and fortune. Raised in the West, his principal newspaper work was in Chicago until he came East as assistant editor of the *Universal Weekly*. When a vacancy occurred he took the position of editor and publicity manager, and from that time on has put ginger in the paper and spread publicity for Universal all over the United States.

"THE JAPANESE DAGGER"

The Japanese Dagger is a Kleine-Eclipse two-reel melodrama announced for release May 12. Superstition, love and jealousy are the fundamentals of a theme that, it is said, has been handled with thrilling effect. The film possesses an unusual feature in that many of the scenes take place on the decks and in the cabins of a French battleship.

FRANK POWELL SAILS

Frank Powell, well known as a director, sailed for Europe Saturday on the *Olympic*, to direct pictures in Italy.

The Imperial Theater, with a seating capacity of 2,300, was opened in Montreal recently. The Imperial will be devoted to motion pictures and music. An early feature of the new theater's programmes will be the Edison kinetophone.

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LICENSED FILM RELEASES

Monday, May 12.

(Bio.) The King and the Cooper. Com.
(Bio.) A Rainy Day. Com.
(Edison) The Heart of Valerka. Dr.
(Edison) The Japanese Dancer. Two parts.
Dr.
(Kalem) The Adventure of an Heiress. Dr.
(Lubin) Lucky Cohen. Com.
(Lubin) A Ten-Acre Gold Brick. Com.
(Pathenay) Pathe's Weekly, No. 20. News.
(Sells) The Post-Impressionists. Com.
(Vita.) The Wrong Pair. Com.
(Vita.) The Grand Canyon. Sc.

Tuesday, May 13.

(Cines) Willie's Alarm Clock. Com.
(Cines) Relics of Ancient Rome.
(Edison) The Prophecy. Dr.
(Ed.) The Ranch Girl's Partner. Dr.
(Lubin) The Padre's Strategy. Dr.
(Pathenay) A Woman of Impulse. Dr.
(Sells) Lieutenant Jones. Dr.
(Vita.) Horatio Sparkins. Com.

Wednesday, May 14.

(Edison) The Will of Fate. Dr.
(Edison) The Two Merchants. Dr.
(Ed.) The Same Old Story. Com.
(Kalem) Man's Greed for Gold. Dr.
(Pathenay) A Redskin's Mercy. Dr.
(Pathenay) Her Masked Beauties. Two parts.
Com.
(Sells) Buck Richards's Bride. Com.
(Vita.) Two Souls With But a Single Thought.
Com.

Thursday, May 15.

(Bio.) The Stolen Leaf. Dr.
(Ed.) Boosting Business. Com.
(Lubin) Longing for a Mother. Dr.
(Meies) The Black Trappers. Dr.
(Pathenay) The Jew's Wedding. Com.
(Sells) In the Long Arm. Com.
(Vita.) A Soul in Bondage. Dr.

Friday, May 16.

(Edison) John Master's Awakening. Dr.
(Ed.) Two Social Calls. Dr.
(Kalem) Pat the Cowboy. Com.
(Lubin) Food Inspection. Ton.
(Lubin) Breed of the West. Dr.
(Pathenay) An Illustrious Wedding. Com.
(Pathenay) Along the Banks of the River Euro.
(Pathenay) Saragossa. Sc.
(Sells) A Daughter of the Confederacy. Dr.
(Sells) With the Strangers of the North Dakota.
(Vita.) His Life for His Emperor. Dr.
(Vita.) The Vampire of the Desert. Two parts.
Dr.

Saturday, May 17.

(Bio.) The Yaqui Out. Two parts. Dr.
(Cines) A Woman's Influence. Dr.
(Cines) Gulf of Tonolito, Northern Italy. Sc.
(Edison) A Concerto for the Violin. Dr.
(Ed.) Broncho Bill's Grit. Dr.
(Kalem) The Post and the Soldier. Dr.
(Kalem) The Battle for Freedom. Two parts.
Dr.
(Lubin) Retribution. Dr.
(Pathenay) A Wrecked Life. Dr.
(Vita.) Bunny and the Bunny Hug. Com.

UNIVERSAL COMPANY RELEASES

Sunday, May 11.

(Crystal) When Love is Young. Com.
(Crystal) His Awful Daughter. Com.
(Edison) A Wise Judge. Com.
(Edison) Manufacture of Steel. Com.
(Rex) The Poverty of Riches. Dr.

Monday, May 12.

(Imp.) A Woman Loveli. Dr.
(Nestor) The Squashville Ladies' Fire Brigade.
Com.
(Cham.) Hawaiian Love. Dr.

Tuesday, May 13.

(Gem) Billy's Adventure. Com.
(101-Bison) The Toll of War. Three parts.
Dr.

Wednesday, May 14.

(Nestor) The Clean Up. Dr.
(Powers) The Violet Bride. Dr.
(Edison) The Key. Dr.

Thursday, May 15.

(Univ.) Animated Weekly No. 62. News.
(Rex) The Cap of Destiny. Dr.
(Imp.) The Heart That Weeps. Dr.
(Frontier) In the Great Southwest. Dr.

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N. Y.

Friday, May 16.

(Nestor) An Eye for an Eye. Dr.
(Powers) The Tarantula. Dr.
(Victor) A Fair Exchange. Two parts. Dr.

Saturday, May 17.

(Imp.) Beetles.
(Bison) In the Secret Service. Two parts. Dr.
(Frontier) Betty's Bandit. Com.

MUTUAL FILM RELEASES

Sunday, May 11.

(Maj.) Billy's New Watch. Com.
(Maj.) Liquid Air. Sci.
(Than.) Barred from the Mails. Com.

Monday, May 12.

(Amer.) Angel of the Canyons. Dr.
(Excelsior) Title not reported.
(Keystone) Mabel's Awful Mistake. Com.
(Rel.) The Eternal Sacrifice. Dr.

Tuesday, May 13.

(Maj.) My Lady's Room. Dr.
(Than.) The Marble Heart. Dr.

Wednesday, May 14.

(Broncho) A Slave's Devotion. Two parts. Dr.
(Mutual) Mutual Weekly No. 20. News.
(Rel.) The Big Boss. Two parts. Dr.

Thursday, May 15.

(Amer.) The Kiss. Dr.
(Keystone) Their First Execution. Dr.
(Mutual) His Master's Will. Com.
(Mutual) The Valley of Albion, Switzerland.
Sc.

Friday, May 16.

(Kay-Bee) For Love of the Flag. Two parts.
Dr.
(Than.) Title not reported.

Saturday, May 17.

(Amer.) The Great Harmony. Dr.
(Rel.) After the Massacre. Dr.

FROM HERE AND THERE

The Philadelphia Police Department will be the first in the United States, if not in the world, to add to the present Bertillon finger system the photographing of criminals on motion picture films.

The Committee on City Affairs of the City Club of New York, through Robert B. Binkard, secretary of the club, has written to the Board of Aldermen urging "the passage of the motion picture ordinance introduced by Alderman Folks, throwing around the construction and operation of such theaters physical requirements safeguarding public health and safety."

Motion pictures as a means of education as well as amusement have been introduced into the public schools of Salt Lake City. The plan has brought remarkable results, according to the report of Superintendent D. H. Christensen.

R. W. Gracie, of Crystal Lake, Ill., is having plans prepared for a \$10,000 moving-picture theater, which he proposes to erect at Barrington, Ill.

Motion picture exhibitors throughout the United States will try to find Catherine Winters, nine years of age, of Newcastle, Ind., daughter of a prominent physician of that city. Her picture will be flashed on screens in all parts of the country. The girl disappeared from her home on March 21 and it is believed she was kidnapped.

REVIEWS OF LICENSED FILMS



A Slight Mistake (Lubin, April 22).—Re-turms home slightly under the influence of liquor, the young husband looks into the wrong keyhole, where he imagines that he sees his wife receiving attentions from another man. With wild fury, he rushes in, wrecks the room and throws the man out of the window before he discovers that he is in the wrong flat. He is in a disheveled condition and on demand from his wife for explanations, he describes himself as saving a baby from being run down by an auto. Clarence Rimer enacts the role of hubby, Jennie Nelson plays the wife, Kenneth Green the lover and Frankie Mann the sweetheart. Mr. Rimer displays considerable power as broad social cynicism, undoubtedly funny at times, it is an oft used situation, still some laughter is provoked.

Summertime Sue (Lubin, April 22).—To the players must be ascribed the major portion of the side-splitting humor of this light farce. It is in the stalling and the acting that we have the fun and not in a brilliant conception of plot or situation. For there is really no situation to speak of. The story concerns an office stenographer who is in love with her employer's son. She is watched down by an immense crouch, from the office boy to the manager, and when this particular manager discovers that his stenographer has resigned that morning he is richly amused, but she arrives in his office all hours and cover the face with smiles.

The Unburied Past (Essanay, April 22).—Technically, this picture lacks the proper elements of a photoplay. Probably with the idea of giving society and the tale, the author has carried the action over a period of twenty years or so with the introduction of the curtain effect to mark the lapses of time. In the case of a simple love story of marriage and loyalty—the theme in this picture—the advantage of cutting the action into three sections, with a long lapse between each, may be questioned. Certainly, in the present case, it does not add to the power in telling, but adds to the confusion of the audience. The story is of a young, disappointed man in the prologue. What is meant by the subtitle to one of the first scenes, where the girl accepts the young city fellow, reading "The Unburied Past," is impossible to ascertain. The picture goes away with the city boy, leaving the rejected country fellow to mourn his loss. Years later the widowed woman sends for this man, a successful lawyer, to attend to her affairs. His old love is restored and he proposes to her on the grounds of loyalty to the name of the dead man. In going over the papers of the husband the lawyer discovers his diary, in which he reads of the double life the husband had led. However, the book is afterward burned, the lawyer being unwilling to shake the widow's faith. It would seem, by the way the lawyer breaks into the drawers in this last scene, that he was aware of the presence of the diary there. This action should be explained.

The Outlaw (Pathéplay, April 22).—Western melodrama in which exciting incidents are developed from a story familiar in all its essentials. An outlaw, fleeing to leave the town at the time stipulated, is chased under arrest, presumably that he may be shot the following day, and his sweetheart, assisted by a young American, comes to the rescue. Situations are so developed that the outlaw breaks into the house of the father of the man who aided him, and in the struggle an overturned lamp sets the furnishings of the room on fire. This realistic fire scene is the most commendable feature of the picture. The American and the girl appear in time to save the father of the outlaw.

An Innocent Informer (Edison, April 22).—Particularly pleasing is the work of Sydney Ayres cast as Bob Manley, the hero of this convincing drama of the Kentucky mountains. His story is that of the hero with considerable grace, though she does not compare favorably with Mr. Ayres in finish of technique. As an addition to the numerous stories based on the illicit selling of whiskey, this production speaks well for itself. The one who is a constant feature of photoplays, the general atmosphere might prove somewhat conventional, yet there is a rugged force in the story which holds the interest. Guthrie A. Kelly is the author. Edith, a tight-lipped old mountain, is secretly counselled in illicit whiskey making. Even his daughter is innocent of this. Believing that young Manley, owning the village grocery store, knows of its whereabouts, the revenue officials offer him a reward of \$500 if he will inform. It so happens that Manley is hard pressed for money to clear the mortgage on his business, but he is too loyal to play the informer. He writes a note to his sweetheart, the daughter of the moonshiner, telling of his troubles. This note is written on the back of the reward offer, though he is ignorant of the fact, and the girl, seeing the money, decides to act of her own accord. She has accidentally stumbled on the location of the still, and tells the officials of its location. Two late she discovers that her father is implicated. She believes that the selling of the note was a trick practiced upon her, and refuses any further advances from Manley unless he proves his innocence by saving her father. Willingly, the young man undertakes this task, and after a hard fight, succeeds, though not without a serious wound. The old father turns to distant parts, and engages in a law-abiding trade, repentant of his past, and the two young people follow the plan of all good stories. Charles Sutton, in the role of the old moonshiner, gives a strong portrayal.

Where's the Money in the Hair? (Vitaphone, April 22).—Roy L. McCardell has devised a lively story in which we find John Bunny in the role of a popular musician, greatly admired by Juliette McWhitt (Flora Finch), until another musician, Slim Staccato, appears as a successful rival. Both men have great quantities of hair: in fact, it appears that Miss McWhitt cares more for their flowing locks than she does for their music. Lebechitz learns that his rival wears a wig, and plans to distinguish the woman whose affections he is losing. The manner in which he gains his end, and the hand of Miss McWhitt furnishes first rate farce. While most of the fun is provided by Mr. Bunny and Miss Finch, Robert McWade makes a good third in the amusing trio. Larry Trimble directed the picture.

Dollar Down, Dollar a Week (Sells, April 22).—A bright farce of half-reel length that depicts the tribulations of brothers who furnish a flat and buy their clothes on the installment plan. When their funds give out and no work is obtainable the dealers take the goods on which money is due, and the young men find themselves in an embarrassing position, the

more so in that they expect a visit from wealthy relatives. Thomas Santock and Wheeler (Larkin) do much to make the film amusing. D. W. Griffith's "The Rival Salesmen" (Essanay, April 22).—The humor of this film depends upon the difficulties encountered by two salesmen intent upon reaching a village store where they understand there is an opportunity to make a big sale. The spectator knows all the while that they are the victims of a joke perpetrated by another salesman, more experienced in the territory, who has sent them on a hopeless errand. Travel over many miles of muddy roads is made more difficult by reason of automobiles that break down and run away across the fields. At the end of the trail is a storekeeper who refuses to buy, but one of the salesmen is kindly treated by a pretty girl, and that is part compensation. In its entirety the picture is well acted and moderately entertaining.

Seeds of Silver (Sells, April 22).—Tears are seeds of silver, from which spring flowers of gold. Thus the quotation runs and under it as a subtitle to one of the last scenes, the author, Roy McCardell, has endeavored to state that love is the redeeming currency of the world. Because Hains Arnold, the husband, is characterized in such a light that he does not wholly lose the sympathy of the spectator, the story scores with certain success. At the end it can be argued that the tale substantially attempts to force home a false code of ethics. Hains Arnold, a wealthy young clerk man, having met and married a simple, unsophisticated girl from the country, allows himself to be lured away from the responsibilities of a husband by false friends. He resorts to cards and the association of other women until the wife, unable to bear it longer, leaves him. Partially owning his loss, Arnold divides his wealth with her and allows her to go her way. Subsequently he loses his fortune in the market. Touched at his poverty, the wife returns and offers to share what she has; a reconciliation is made in tears. Love, so it is implied, thus forecloses the heart of the woman, but could it shut out the picture of entering a cafe and finding her husband in the arms of another woman? This was one scene that could and should have been left out in that it makes the husband morally unequal to his wife and something more than seems to be necessary to win that out. Robert McWade plays the husband with considerable artistic restraint and Margaret Loveland as the wife is altogether acceptable. There is no situation that calls for more action.

The Mystery of the Stolen Jewels (Vitaphone, April 22).—The eighth picture in the series of the Lambert Chase detective stories produced by the Vitaphone Company. Maurice Costello, as usual, assumes the role of the detective, a character he originated and played so well in "The Mystery of the Stolen Jewels." While enjoying himself in a lounge chair on the deck of a steamer a package of jewels is lowered into Chase's lap. Chase investigation and finds that the jewels were lowered through a ventilator on the deck above by someone with the evident purpose of hiding them. Later, the jewels are missed by one of the passengers. Chase, not satisfied with returning them, lays a trap to discover the thief. The thief, running the string to his cabin and trying a bell to it so that when pulled from above it will give warning. In this way the mystery is cleared up. Though the staging, acting and direction of the picture are excellent, there is little humanity discerned in the plot. The author, Hains Arnold, it would seem, has drifted a long way from the road of probability in order to supply a story that at times appears almost too simple to be interesting.

The Cure (Edison, April 22).—As an artist the young girl possesses a high ideal of what her actions should be; the one the father chooses does not fit in the least. In the garden, one that father has borrowed from a neighbor, she finds those qualities that appeal and she decides to marry him. The picture is a comedy of the most amusing kind, where this young woman, though in the outlandish armor, but the picture is inclined to peter out towards the end. She finds that her ideal has a wife and family, and she decides to marry him. The picture is a comedy of the most amusing kind, where this young woman, though in the outlandish armor, but the picture is inclined to peter out towards the end.

The Stranger Sex (Vitaphone, April 22).—Thoroughly good acting and admirable direction give this film drama, by Leah Baird, a convincing virility and power. It is a screen play which holds a spectator absorbed. Leah Baird, a young and pretty adventure, finding herself at the end of her resources after gambling at Monte Carlo, wins the love of an aged American, Alister. They are married and Alister's creditors are paid. The wife tries to ensure the son while the young man endeavors to avoid the lure of the woman's fascination. "If you are not loyal to my father," he tells her, "I am." Then the wife turns the Alister, Alister, back to her. You can be sure he will not; she tells the loving husband. He faces his son in rage and sorrow, seeing a revolver. Then the woman, who loves the man, confesses that she lied. So, comforted by her own fidelity, she is reconciled by both the men. Miss Baird plays the adventure with strength and delicacy, while Charles Kent, always a sterling actor, lends distinction to the role of the aged husband. Courtesy Fiske slightly overplays the son in the scene where he endeavors to avoid the lure of the woman's fascination. No gentleman would have been so plainly abhorrent, or so brazenly unmanly. We do not mean that Mr. Fiske seemed unconvincingly—he is too good an actor to convey that impression. We think he over-acted the abhorrence for dramatic effect. Repression and gentleness would have been more effective and sympathetic. Unless the director is responsible for this overacting of characterization, we would credit Willard North with the very excellent direction.

The Thwarted Plot (Pathéplay, April 22).—Based on a plausible situation with a well constructed plot, this photoplay, a Western melodrama, displays a genuine "punch." It is a melodrama, first and last, but acted by capable players and staged in a convincing manner. The suspense is evident. Though acting as a doctor in the Western gold camp, Jamison is looking over the possibility of making a big haul. Learning of a vast amount of gold lost in one of the mines, he sets out to find it. He finds a man and a woman. The man arrives in town as an invalid. After the theft has been made the man pretends to die. In the coffin that is supposed to contain his body on the day of burial they place the stolen gold. The man, who is a suspecting miner, acts as pallbearer. On the way to the grave the woman containing the coin is overtaken, the plot is discovered and the thieves apprehended.

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